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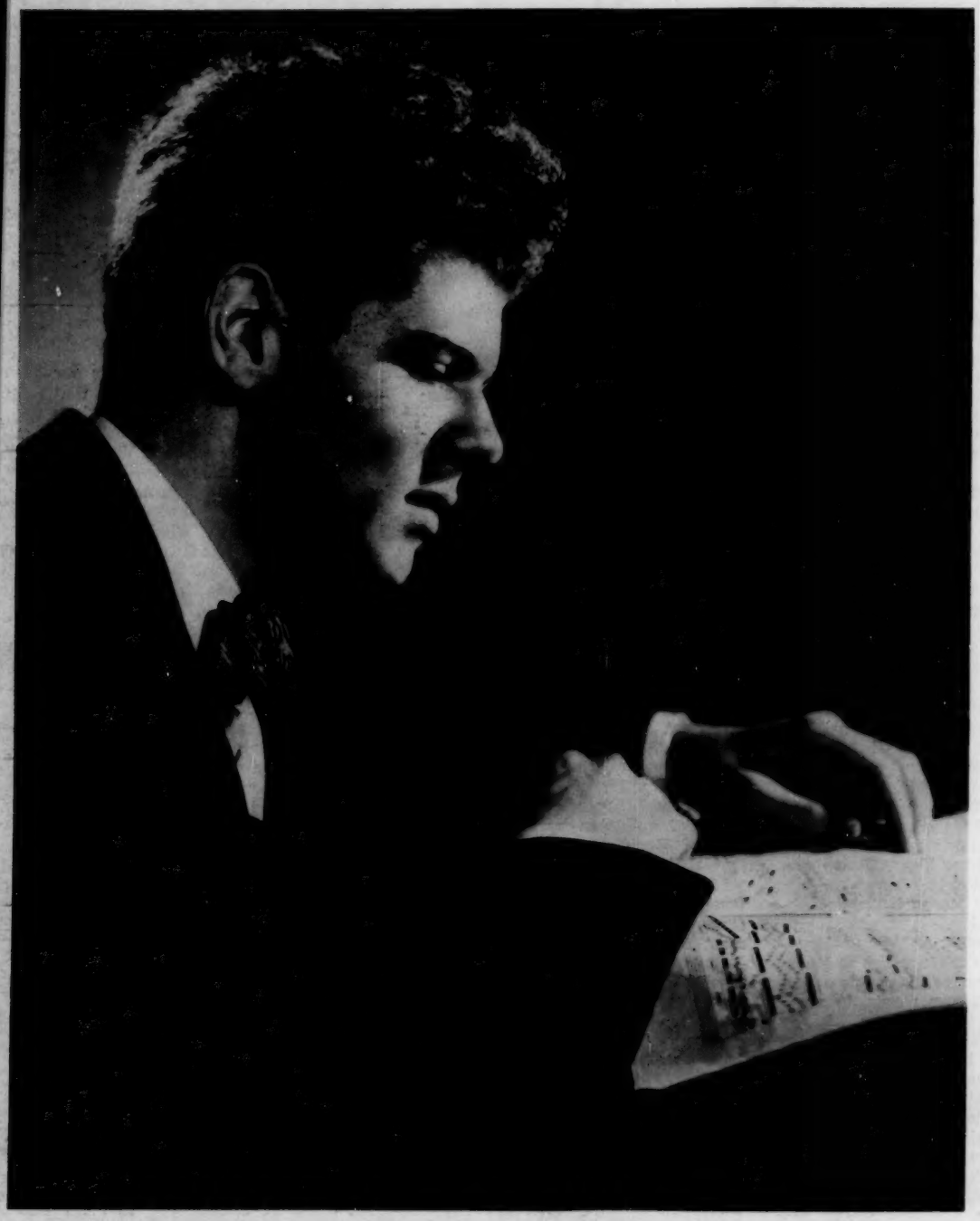

VAN CLIBURN

THE WINNING CASE OF OPERA by Ruth Berges

CONTEMPORARY MUSIC IN OUR CONCERT HALLS by Roger Sessions

REVIEW OF RECORDED MUSIC

On the Cover

VAN CLIBURN: Young Man with a Mission

By Chris Nelson

A familiar scene since his winning of the Tchaikovsky prize: Van Cliburn leaving to fulfill an engagement—this time his U.S.-sponsored performance with the U.S.S.R. Orchestra in Brussels.

THE five months since Van Cliburn's winning of the Tchaikovsky international competition in Moscow have been, at the same time, the toughest yet most enjoyable months any young pianist ever lived through. The acclaim he earned from the Russians in April has been supplemented by success in major cities and music festivals throughout the United States and abroad, in England, France, Belgium, Holland, and Germany. His only recording to date (the Schaikovsky B minor concerto, of course) for RCA Victor has skyrocketed to the top of the best-selling charts—the first classical album in music history to win such a position over popular music albums. He has been honored with parades, presented to the President of the United States and to royalty abroad. On every side, he is besieged by offers — and lucrative ones—to endorse products, to appear in this or that movie, to appear on television. People stop him on the street to shake his hand and, as often as not, pour out their troubles to him. Van Cliburn belongs to the people.

How has this young Texan, world-famous at 24, withstood the bittersweetness of fame? Intimates, both personal and business, shake their heads fondly when asked this question. "He gives too much of himselff," they say. "His love of people makes him give over and above what is normally expected of a celebrity. But Van's not just a celebrity—he's a genuine and sincere human being. Above all, he's a serious musician. Don't let anyone forget that."

To the hundreds of movie, television and endorsement offers that have poured in on him, Van Cliburn has gracefully but firmly returned a "no, thank you." His reason is simple: Activities of this kind—pleasant and financially rewarding as they may be—deprive him of time in which to study, to practice, to refine his art as a musician. In Van's own words, in a radio interview with Abram Chasins shortly after his sensational return to the U.S.: "I have often said to my manager, 'I wonder how long Van Cliburn will be able to go on without practicing,' because it seemingly has been so long since I have gotten to really sit down and practice as I'd want to. But I have been able to think in trains and planes about what I am going to do in the future, and how I must build my repertoire and to refine my art, because the test, the only real test to anything, of the sensational press and the accountrements of this kind of success is sustaining it."

Van's repertoire is far more extensive than is commonly thought. The great Soviet pianist Sviatoslav Rikhter, who served as a member of the jury in the Tchaikovsky competition, has said: "Even in the first part of the contest, when he played the B-flat minor Prelude of the first volume of Bach's Well-Tempered Clavichord, and then the C-major Sonata by Mozart, it grew increasingly evident that the piano was in the hands of a true artist. His consecutive performance of four etudes by Chopin, Liszt, Scriabin and Rachmaninoff only strengthened this view. I should like to draw particular attention to his consummate performance of the A-minor Etude (No. 11, Op. 25) of Chopin, the 12th Hungarian Rhapsody of Liszt, the fugue of a Sonata by the American Samuel Barber, and the Rondo by D. Kabalevsky."

If Van has proved that he can be level-headed about the rewards of fame, he also is proving that he can meet the responsibilities of celebrity —especially his responsibility as a symbol to music students. He treasures the expressions of faith and trust which have come to him from student groups and even young people who have no aspirations towards music as a career. Parades and receptions aside, one of his most memorable moments came after his first Carnegie Hall performance of his prize-winning program. "After the concert," Van recalls, "there were many young people at the 56th Street entrance. One very small boy fought his way up the stairs and said, 'I'm from Public School 232 in Brooklyn. My name is Gary Smith and I would appreciate it so much if you would give us a picture for our music class. We are so happy that you've done so well as an American musician. I play the saxophone."

Acclaim has also reached Van from outside the world of music—from the world of politics and international relations. Recently, syndicated columnist H. I. Phillips wrote: "Cliburn's recent appearances with the Russian Philharmonic in Brussels and Ostend was endorsed by our State Department. The Russians invited him. This mutual accord suggests that the United Nations might be overlooking a bet in not insisting that he come and tinkle the keys during the current emergency session. . . . Maybe what the U.N. needs most is a piano player."

Van Cliburn then — successful, sought-after, a figure of world attention—is a young man in firm control of himself and a young artist with a personal and well-defined concept of what his art means. Aware of the rewards of his fame, and grateful for them, he nevertheless has shown a maturity of judgment and an understanding of his position as a celebrity far beyond his years. He has evidenced qualities which forecast a long and happy future for himself both as an artist and as a person: sincerity, humor, honesty, untiring goodwill and, most important of all, an objective view of his place in the musical scene.

No better words can summon up the essential Van Cliburn than his own words: "I thank the United States, its people and its musicians for being so wonderful, for affording me the opportunity to study and the trip to the Soviet Union. I thank the Soviet Union for being so appreciative of what I could do. And I also—and most important — thank God for giving me something to say."

Musical Courier

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September, 1958
Seventy-eighth Year

nothing but

BMI-ASCAP Controversy Cooled By Subcommittee Chairman

The BMI-ASCAP controversy, stemming from ASCAP's charges of broadcasting discrimination on the part of BMI, has come to an impasse with the apparent shelving of the Smathers Bill designed to force broadcasters to relinquish their ownership in BMI. Rhode Island Democrat John O. Pastore, chairman of the investigating subcommittee, said recently that he could see no evidence of compulsion on the part of stations to play any one type of music. His motion to have the bill referred to the FCC and Justice departments for comment before the bill is taken up by the full Commerce Committee apparently would assure no action being taken on the bill during the current session.

Marjorie Tallchief and George Skibine to Tour with Chicago Opera Ballet

Marjorie Tallchief and George Skibine, ballet stars of the Paris Grand Opera, will return to the U. S. for a three-month tour beginning Jan. 12, 1959, as stars of Ruth Page's Chicago Opera Ballet. During the 1956-57 season the two artists danced with this company during its initial 17-week, 102-city tour, under the aegis of Columbia Artists Management, Inc., and the personal direction of Kurt Weinhold.

Tenor WALTER FREDERICKS *in his Canio costume points with pride to the "Pagliacci" in which he starred at the Central City (Colo.) Festival recently.*

STADIUM REUNION: Two old friends from Berlin embrace backstage at N.Y.C.'s Lewisohn Stadium, as MARLENE DIETRICH *congratulates* LOTTE LENYA *on her performance in the Kurt Weill Night. With them are Conductor* SAMUEL MATLOVSKY *(right) and Composer* MARC BLITZSTEIN.

MUSIC NOTES

Bass-baritone Donald Gramm joined Columbia Artists Management's Kurt Weinhold list last month. . . . The Moravian Music Foundation announces the appointment of Miss Liselotte Schmidt as assistant to director Donald M. McCorkle. . . . The Metropolitan Opera Association has appointed 24-year-old Richard Hauser as Master of Properties, the youngest man ever to hold department head status at the Met. . . . New soprano with Clarence Cramer's "In Operetta Time" attraction is Janet Carlson. . . . Concert Associates to tour Jazz '59 beginning in Oct. with a Dartmouth U. date. . . . Genia Cherkassy announces the addition to her list of the Edinburgh International Ballet and baritone Alfred Zega. . . . Edmond Karlsrud, Bass-baritone, a new addition to the roster of Luben Vichey's National Artist Corporation.

■ The American Society of Teachers of Dancing held its 80th Annual Convention at the Astor Hotel in N. Y. C. on Aug. 3. Among the well-known personalities teaching were Robert Joffrey, Lillian Moore and Paul Draper, and the convention featured courses and lectures of modern jazz, folk dancing, mime, ballroom dancing, costume design, and music in the studio.

Artists: At Home and Abroad

■ Soprano **Gloria Davy** to appear on British TV in the last scene of "Anna Bolena" and the last act of "Aida" before her Sept. Berlin Festival appearances. . . . Pianist **Andor Foldes** to play an all-Beethoven program at his "Music in the Vineyards" appearance, Sept. 7. . . . **The New York Woodwind Quintet** (Samuel Baron, Jerome Roth, David Glazer, Arthur Weisberg) concertized twice in August at Brussels. . . . Violinist **David Bar-Illan** just returned to the U.S. from his Israel tour and appearances with Mitropoulos. . . . Soprano **Maria Stader** to return to N.Y. this winter for Philharmonic performances. . . . **Joan Field,** violinist, and **Victor Stern,** violist, were heard in Mozart's "Violin and Viola Concertante" last month at the Brevard (N.C.) Music Center. . . . **The Juilliard String Quartet** begins its tour of Yugoslavia, Greece, Turkey, Hungary and Poland on Sept. 5. . . . **Amparo Iturbi** honored by the Spanish government with its Dame of the Order of Isabella the Catholic award. . . . Balladeers **Marais and Miranda** last month made their fourth consecutive annual appearance at the Berkshire Music Barn. . . . Violist **Paul Doktor** off on a tour of Austria, Italy, England and Switzerland. . . . **Joseph Rouleau,** French-Canadian bass-baritone, to sing four performances of Handel's "Samson" at the Leeds Festival in England next month. . . . **Zino Francescatti** to interrupt his current European tour in September to serve on the Geneva Jury of International Competition for Musical Performers. . . . Baritone **Robert McFerrin** to go to Finland early in the year for appearances with the Finnish National Opera and to guest teach at the Sibelius Academy. . . . West Coast

the news

Chris Nelson

soprano **Mary Costa** debuted last month at Glyndebourne Opera in "Secrets of Suzanne." . . . Violist **Walter Trampler** to begin his new season with a Montreal appearance with the Fine Arts Quartet. . . . American contralto **Mary Davenport,** now in her fourth year as leading contralto of the Zurich Opera, just returned to Zurich from her U.S. summer vacation.

Composers

■ **Roger Hannay's** "Summer Festival Overture" premiered by the Fargo-Moorehead (Minn.) Symphony on Aug. 4. . . . **Johan Franco's** 5th Symphony to be premiered by the North Holland Symphony, Henri Arends con-

Duo-pianists VRONSKY *and* BABIN *enjoy the sights of the Vancouver Festival during a brief respite before their recent recital there.*

ducting, on Sept. 4. . . . **Robert Hebble's** "Nave," played by organist Virgil Fox, highlighted the concert for the National Convention of the American Guild of Organists in Houston last month. . . . **Dorothea Dix Lawrence** collaborating with Ruth Bradley on a folk opera. . . . **LaSalle Spier** of Washington, D. C., commissioned by National Gallery Orchestra to write a concerto for Carillon and Orchestra. . . . **Karol Fahnestock's** new piano prelude introduced last month by Robert Goldsand in a recital at Miami U., Oxford, Ohio. . . . "The Invisible Fire," an oratorio by **Cecil Effinger** (libretto by Tom Driver) presented as part of the traditional Sacred Song Service at Chautauqua Festival last month. . . .

Jon Thorarinsson, composer and director of the Iceland National Symphony, attended the first U.S. performance of his "Song Cycle" for baritone and orchestra at Fish Creek, Wis., Peninsula Music Festival. . . . **Victor Babin** (of Vronsky & Babin) premiered his "Variation on Beethoven's 'Turkish March' " in the 8th week of the Aspen Music Festival. . . . **Bohuslav Martinu's** Piano Concerto in B Flat will be premiered in early 1960 in Berlin, with Swiss pianist Margrit Weber soloing with the Berlin Philharmonic Orchestra. . . . Both **Andrew Imbrie** and **Elliot Carter** programmed by the Fine Arts String Quartet for their forthcoming N. Y. C. recital.

Conductors

■ **George Barati** concluded his month's guest-conducting tour of Japan on July 9 by directing the Tokyo Symphony in a regular concert and on TV. . . . **Fritz Reiner,** on vacation in Italy, to conduct the Vienna Philharmonic this month at the Lucerne Festival. . . . **Richard Marcus** reappointed to podium of the Easton (Pa.) Symphony Orchestra. . . . **Antal Dorati** to lead the London Symphony Orchestra in October, after which back to the Minneapolis Orchestra. . . . **Theodore Bloomfield** to inaugurate his Rochester Philharmonic Orchestra season on Oct. 30. . . . **Juan José Castro,** Alexander Schneider, Richard Burgin and Pablo Casals will be the conductors of the newly-formed Symphony Orchestra of Puerto Rico.

OBITUARIES

Franklin Wing Riker, 82, composer, singer and teacher, church soloist in New York and other cities, taught singing in New York and Philadelphia, at Davidson College and High Point College in North Carolina, former dean of music at Cornish School in Seattle; July 15, Statesville, N. C.

G. O. Hornberger, 85, teacher, conductor and cellist, organized and directed the Aeolian Symphony Orchestra and Chorus from 1923-48, appeared throughout Europe as soloist, cellist with the N. Y. Symphony, the Philhormonic Society and many chamber groups; July 16, Stony Brook, L. I.

Alice Nichols, 62, pianist and voice teacher, former accompanist for the New York Flute Club, accompanist for the late Georges Barrere, flutist, assistant coach at Chicago Musical College, pupils included Paul Althouse, Frederick Jagel, Helen Jepson and Jeanette Vreeland; July 17, N. Y.

Byvind Laholm (Edwin Johnson), 64, Wisconsin-born operatic tenor who sang leading roles in Europe's opera houses for 14 years before making his debut at the Metropolitan Opera, noted for Wagnerian roles; July 18, N. Y.

Maxim Shapiro, 59, internationally known pianist, stricken during performance at the Carmel Bach Festival, lecturer, founder of the Institute of Contemporary Music, graduate of the Moscow Conservatory and the Moscow University Law School; July 19, Calif.

David Fulmer Keely, 70, composer and author, wrote hymns and anthems, two books of poetry, secretary of the Elders Assoc. of the Presbyterian of Philadelphia and treasurer of the Presbyterian Home of Aged Persons; July 23, Philadelphia.

Max Kotlarsky, 61, pianist and teacher, pupil of Artur Schnabel, world-wide tours; July 24, Hunter, N. Y.

ALEXANDER HILSBERG, *Music Director and Conductor of the New Orleans Philharmonic, and wife* NEYA *enjoy a spin on the lake near their vacation home at Lincolnville Beach, Maine. Hilsberg will inaugurate his orchestra's 23rd season in October.*

Florence Hawkins Ostrander, 75, voice teacher, Adelphi College graduate, toured in concert and appeared as soloist in Protestant churches, charter member of the Music Teachers Council of Northern Westchester and a member of the N. Y. Singing Teachers Assoc. and the Nat'l Assoc. of Teachers of Singing; Aug. 8, Chappaqua, N. Y.

Louis D'Angelo, 70, bass-baritone with Metropolitan Opera from 1917-46, since his debut in Faust sang over 300 major and minor roles with the company; Aug. 9, Jersey City, New Jersey.

Walter Schumann, 44, composer - conductor, leader of choral group The Voices of Walter Schumann, noted for recordings, wrote songs, movie and TV background music, musical director at motion picture studios, won "Emmy" award for "Dragnet" theme in 1955; Aug. 21, Minneapolis, Minn.

Members of the American Symphony League 1958 *Workshop for Conductors, Composers and Musicians at Asilomar, Calif., pause during the rehearsal of a work by George Burt. L. to r.:* JOHN EDWARDS, DR. ERNO DANIEL, GEORGE BURT, SIDNEY GRILLER, ARTHUR STEPHAN, PETER PHILLIPS, HENRY COWELL, WALLINGFORD RIEGGER.

MOVIES: "La Tosca"

■ Sol Hurok and his very capable entourage have done it again! The impresario continues to serve and beguile the American public with superlatively filmed operas—this time Puccini's "La Tosca," in CinemaScope and Eastman color.

The orchestral tone quality and the singing in this film are superior from every aspect, and the singers, who are seasoned and experience opera stars, give the roles authentic credibility and polished style. Beautiful Franca Duval appears in the title role. An established singer who recently appeared in the title role of Menotti's "Maria Golovin" at the Brussels Fair, Miss Duval does *not* sing here; the voice dubbed in is that of Maria Caniglia. Other members of the superb cast are Franco Corelli (Cavaradossi), Alfro Poli (Scarpia), Vito de Taranto (Sacristano), Antonio Sacchetti (Angelotti), Aldo Corelli (Sciarrone), and Ferdinando Alfieri (Spoletta). The orchestra and the chorus are from the Teatro dell'Opera of Rome and are conducted by Oliviero de Fabritis. Renzo Rosellini served as musical advisor.

The colors in this film are a joy to behold and, combined with the scenic splendors of the Tiber River (the actual location where the story takes place), the opera takes on a realism sometimes missed in stage performances.

The English translation adds considerably to the enjoyment of the opera, and the direction is so authentic that students of the "mise-en-scene" can profit by the stage business, so necessary for students of opera.

Produced at a cost of $2,000,000, "Tosca" will have its American premiere at the West 57th Street Trans-Lux Normandie Theatre in New York City next month.

A "must" for opera lovers! L. R. T.

AN EDITORIAL

Let us all pull together to create the desire and will to listen to and "discover" more and more Van Cliburns in our midst!

We have an abundance of magnificent singers, violinists, cellists, pianists, string ensembles and vocal groups, as well as dancers, who are ready to be "discovered" by US in our United States of America!

Let us build a new, young concert audience for our artists!

Not So Gentle Hints!

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Lisa Roma Trompeter

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THE WINNING CASE OF OPERA

By RUTH BERGES

THE recent past has witnessed some notable changes in the contemporary operatic scene in the United States. Whereas contemporary orchestral or chamber works at least had patrons who financially or artistically supported their inception and who consequently cooperated in having them performed, commissions for new operas were rare and enterprising producers and companies that would risk their production were few. New productions consisted of revivals or premieres of hitherto unknown works by established old masters. Who would risk a completely new, unknown contemporary opera? Who would attend performances if such a work were produced?

On a program of symphonic music, or at a recital, one or two contemporary works could always be injected without hazard. A singer could safely conclude a recital of conventional selections with a group of contemporary songs. But how many people would chance to spend an entire evening to see and hear an opera totally unfamiliar to them, whose new modern musical idiom might prove to their Verdi-attuned ears dissonant and jarring rather than melodiously uplifting, and whose libretto, although in English, might be understood only with much difficulty? Apparently such were valid arguments of publishers, producers and directors against new operas. Some claimed there no longer existed a market for opera. Certainly those agents between composer and audience who bring us new music were justified in complaining about exorbitant costs of productions. Instead of volunteering encouragement toward operatic composition, they exhibited hesitancy about production and publication.

The position of the unwilling producer or publisher is understandable—but not pardonable. The composer, after all, also faces problems; to compose a well-integrated opera is a huge effort, the supreme challenge to his talent. He is generally not concerned with producing an immortal masterpiece; he is expressing himself creatively and, through his chosen art, wants to relate to other human beings and, very prosaically, earn a livelihood. Thus, undaunted, composers continue to write operas as they have for centuries past. Their musical and dramatic as well as sharply aware human instincts tell them that there always are audiences for opera, for a "show" consisting of visual, aural, and emotionally and intellectually stimulating entertainment. They are aware, too, of the fact that, in spite of all the clamor for realism in the culture of our modern age, it is still the delightful fantasies, like "The Magic Flute" and the romantic tragedies, like "La Traviata," rather than a starkly realistic opera like Berg's "Wozzeck," which remain the popular and perpetually appealing works.

The opera composer's task consists not merely of writing music but also of using good judgment in choosing a libretto, of possessing sound dramatic and theatrical instincts, of visualizing a musico-dramatic effort as a unified whole, and above all, of being able finally to communicate such an artistic creation to the audience. Since symphonic music is more abstract, the listener is at liberty to approach it in a preconceived emotional state or with intellectual understanding or curiosity, with or without imaginativeness constructing his own interpretation. In an operatic experience, on the other hand, the audience is confronted with a concrete, ready-made situation as in a play but with music added, which must be equally expressive, and possibly with dance or ballet sequences as well. A fusion of these arts must be presented and interpreted with credibility to prove consistently attractive to the audience.

The composer's case seems to be winning at last. The barriers of production difficulties and audience resistance are crumbling. In recent years, for instance, a significant step was taken by the New York City Center when it acquainted American audiences with modern continental works largely unknown to them, such as "Wozzeck," Carl Orff's "The Moon," Bartok's "Bluebeard," Ravel's "L'heure espagnol," and others. Conspicuously the sole American works being performed with frequency at the City Center and elsewhere were the operas of Gian-Carlo Menotti. But then opera workshops all over the country, usually at university towns, became notably active, and are especially to be commended for their pioneering efforts, hard work, enthusiasm, and devotion as the first groups to produce new works of young or still unknown American composers. Gradually, the large cities have advanced in introducing works that were either first performed by small professional or college groups out-of-town or by presenting world premieres. The small-group to large-city performance process is being illustrated by Douglas Moore's "The Ballad of Baby Doe," which was originally offered at the Central City Opera Festival in July 1956, and consequently presented at the New York City Center's American Opera Season in April 1958; or by the history of a work not yet known to New York audiences, Jan Meyerowitz's "Esther," which was premiered at the University of Illinois in March 1957, subsequently introduced to Boston by the New England Conservatory of Music, in May 1958, and will receive its New York premiere in the spring of 1959.

■ The New York City Center and the Ford Foundation, of course, deserve special plaudits for their efforts on behalf of the American opera composer and their faith in the American opera audience. Although objections have been raised that the American Opera Season at the Center this past spring consisted of light opera and musicals rather than grand or serious opera, the company and its financial backer can be proud of their achievement. No one can deny that a beginning was made; a potential audience for contemporary American opera was found to exist and was activated. Subsequent seasons will surely encompass a greater variety of presentations.

At the City Center, Carlisle Floyd's "Susannah" has proven that it is not exclusively Menotti who knows how to write effective musical theatre. The work was the United States operatic export ot the Brussels World's Fair. Our country's most illustrious opera house, the Metropolitan, gave a premiere production of Samuel Barber's "Vanessa," which similarly attracted worldwide attention.

Written on the advice of publishers and producers, many recent American operas are short and require few characters in order to keep expenses low; nor are they excessively demanding of performers, enabling small student workshops to produce them. Brevity and limitations on the number of characters are prerequisites of the professional After Dinner Opera Company's repertoire of one-acters. A company of half a dozen, this group has toured Europe, folding its scenery and carrying it along by car like an overnight case. This is opera with a modern practical approach, the way it will be least likely to scorch the producer's purse.

Television, which has made a remarkable contribution to the furtherance of opera and contemporary opera specifically through the NBC Opera's effective production of Poulenc's "Les Dialogues des Carmelites," will doubtlessly continue its good work. The music schools in New York, and other small groups like the out-of-town opera workshops, have joined the drive to give contemporary opera composers —both American and European—a chance to see and hear their works performed. There was, for example, a fine opportunity at New York City's YMHA this past spring to become acquainted with Britten's "The Turn of the Screw." (*Continued on page* 30)

THE NATIONAL SCENE

Pianists Three: JACOB LATEINER *(left) and* LEON FLEISHER *(right) congratulate fellow-pianist* PIERO WEISS *after his N. Y. C. Lewisohn Stadium debut, July 23.*

LEWISOHN STADIUM NEW YORK CITY

■ July 14-19—The heavens opened the eagerly awaited Beethoven week with their own Pastorale Symphony which threatened to flood out the entire series. But not even the gods could dampen the enthusiasm of the thousands who flocked to the Lewisohn chasm to see Joseph Krips, in his initial Stadium appearance, conduct an inspired orchestra in inspired works. Monday night and Erica Morini were rained out and the Lewisohn week began on Tuesday with Claudio Arrau as soloist in the "Emperor" Concerto and Mr. Krips leading the orchestra in stunning interpretations of the "Coriolanus" Overture and the Symphony No. 7. It was immediately apparent that through the extraordinary combination of Beethoven and Krips, an exciting series was in store. The conductor is a Beethoven reader "par excellence," so secure in his feeling for the Titan's works that he can be at once orthodox in his approach and individual in his results. His beat is precise and free-swinging and his ability to build climaxes is breathtaking, even against the acoustical odds of the Stadium. As a collaborator his talent is equally strong as noted in the magnificently well-balanced Concerto No. 5. Mr. Arrau here was in fine form, displaying a luscious tone and an admirable technique, though one might argue the deliberate quality of the interpretation made obvious by the slightly under par tempi of the first and last movements.

The stalwart Miss Morini returned on Wednesday night and was almost rained out again. The skies cleared minutes before concert time and standing poised in a puddle, the wind blowing her hair to the accompaniment of every fire engine siren in town, the violinist gave one of the most beautiful interpretations of the Concerto in D to be tossed off a fiddler's bow. Her tone was full-blown and creamy, her technique flawless and her concepts musically ingratiating. The orchestra continued its high level of performance with the "Leonore" Overture No. 3 and the Symphony No. 5. Thursday marked the climax of the week with Symphonies Nos. 8 and 9 in the offing. If Kripps had been brilliant on the previous evenings, now his genious was ablaze. The 8th Symphony was sheer joy for here at last was an interpreter who did not feel obliged to approach great music with a solemn face. The performance was vibrant, the gaiety and humor of the score clearly defined. In just contrast was a gigantic realization of the heavenbent 9th, well staged under the stars. Mr. Krips utilized his penchant for drama by gradually building to a fever pitch finale where orchestra, chorus and soloists exploded in lines of passion and power that were at all times under the superb control of their leader. Irene Jordan, Nell Rankin, David Poleri and Norman Treigle were the thrilling soloists. The American Concert Choir not only produced a fine sound but sang with excellent German diction. After a Friday reprieve (what could follow this?), over 18,000 Flamenco fans stormed the Stadium Saturday evening on the chance of catching a glimpse of their idol José Greco and his troupe in a fiery, colorful performance. Much of the excitement of the dance is lost in a Stadium presentation, but Signor Greco et al were cheered for their efforts as one of the finest Stadium weeks of the season came to a close. Ole!

D. A.

■ July 7-12—How well the music of Rachmaninoff is suited to a Stadium series, and this week's festivities began with an all-Rachmaninoff program in commemoration of 15th anniversary of the composer's death. For the thousands of music lovers present this night, this was the music of inspiration and joy. The Symphony No. 3 in A minor, conducted by Thomas Scherman, received a generally proud performance, even though things became a bit disconnected during the Adagio and at the offset of the final Allegro. The stadium debut of Benno Moiseiwitsch was a great success, and his playing of both the "Rhapsody on a Theme of Paganini" and the Second Concerto were brilliant, sensitive, and well thought out. The Rhapsody, especially ,was studded with subtleties in the line and with a particular attention drawn to lovely inner voices. Coming between the two piano works was the Vocalise, and although a few sprinklings of rain fell and thousands of umbrellas went into position just as the first chords of the concerto were heard, the rain soon ceased and permitted a stirring reading of the ever-popular work.

Tuesday evening found a saturated New York without its Stadium concert, but a combined program with an array of soloists was offered Wednesday night. The revised program included the Sinfonia Concertante in E flat, and the Piano Concerto in D minor (K. 466) by Mozart, The Franck Symphonic Variations, and Act 1, scene 2 of "Die Walkuere" by Wagner. Heidi Krall sang with charm, and commands a rich and expressive voice. Albert da Costa, a tenor whose top register is not always too secure, sang impressively and was well rewarded by the large audience. The piano playing by Henri Deering of the Symphonic Variations was the only real let-down of the evening ,however. Mr. Deering was sloppy, and inaccurate, and the work all but crumbled during the final section.

Tchaikovsky was the honored composer Thursday night, with the concert devoted entirely to his works including the orchestral fantasia "Hamlet," the Suite No. 2 in C major, Op. 53, and the Violin Concerto in D major, Op. 35, with Mischa Elman as soloist. Mr. Elman succeeds always in being the virtuoso—the artist that he has been known for many years, and his execution of the concerto score was spirited and moving.

Always a favorite of N. Y. summer audiences is the annual Gershwin night, conducted by Alexander Smallens—its conductor each year since

1937. This year marked the 27th annual Gershwin concert at the Stadium, and always the event is a most delightful one. Eugene List's playing of both the "Rhapsody in Blue" and the Concerto in F was rousing and memorable. Freshness was the keynote for "Strike up the Band," and joie de vivre was ever-present in this fine performance of "American in Paris." "Porgy and Bess" brings to light an entirely different Gershwin, however, and its effect is deep, sensitive, and beautiful. Camilla Williams and Lawrence Winters are two of the folk opera's greatest interpreters. All in all, a perfect finish to a most enjoyable and varied week of concerts —in spite of the occasional noisy giant airliners overhead and the rain!

R. H.

■ July 21-26—The week's offerings began magnificently with an all-Brahms program conducted by Max Rudolf. The opening Variations on a Theme by Haydn displayed the orchestra in the good form that was to aid the two soloists later: Joseph Fuchs in the Concerto in D major for Violin and Orchestra, Op. 77, and Moura Lympany in the Concerto No. 2 in B flat major for Piano and Orchestra, Op. 83. Both were in satisfying form. Extremely threatening weather cancelled Tuesday's concert but Wednesday evening's all-Mendelssohn program became an echo of the Brahms. The orchestra began well with the "Italian" Symphony and continued strongly in the Concerto No. 1 for Piano and Orchestra (Piero Weiss made a pleasing Stadium debut here), and the Concerto in E minor for Violin and Orchestra with Michael Rosenker playing well in spite of problems evidently caused by the muggy weather. The Duke Ellington program on Thursday night was pleasant but lacked variety. The week closed with the 16th annual Viennese Night, conducted by Josef Krips, with Hilde Gueden as soprano soloist. J. L. B.

■ July 28-Aug. 4—Above average attendance at the final week of concerts plus the overflow audience for the added presentation of Van Cliburn (Aug. 4) swelled the 1958 Stadium attendance to a 41-year record of 240,000. An enthusiastic crowd of 12,000 was on hand for the all-Verdi night. They were rewarded with the good and sometimes brilliant singing of soprano Roberta Peters, contralto Claramae Turner, tenor Jan Peerce, and West Coast bass-baritone Carl Palangi, who made an impressive New York debut. Again we were pleased with the power and integration of Miss Turner's voice, the sureness of Mr. Peerce, and the charm of Miss Peters. Although the newcomer Palangi made a cautious beginning, he nevertheless displayed a splendid and well-integrated instrument. We were delighted with this one hearing and expect a great deal from this promising young star. The sure and experienced hand of conductor Alfredo Antonini produced first rate and, at times, exciting performances.

The second evening fused the scheduled Tuesday and Wednesday programs. A new conductor, Samuel Matlovsky (familiar to many New Yorkers as the first conductor of "The Three Penny Opera" at the Theatre de Lys) presented Bernstein's "Candide" Overture, Copland's "Quiet City," Gould's "Spirituals" and Schumann's Fourth Symphony. Harold Cone was soloist in Mozart's C minor Piano Concerto. The orchestral playing was often ragged and Mr. Cone's performance lacked delicacy and sureness.

The Kurt Weill Concert (Aug. 1) featuring Lotte Lenya (Matlovsky conducting) drew 9,500 and the popular Rodgers and Hammerstein evening (Aug. 2) drew a large throng of 17,000. Stadium favorites Claramae Turner, Elaine Malbin, William Tabbert, and Jack Russell were the featured artists with Salvatore Dell'Isola conducting most of the program. Richard Rodgers took the baton for the final group.

And of course then came the Cliburn night. Van had an overflow 23,000 fighting for seats, hanging from the rafters, and in the palms of his enormous and facile hands. Some of the surrounding buildings were rumored to be selling roof space to those who could not crowd into the Stadium. It was far more than a box office success, for Mr. Cliburn again played with stunning virtuosity and generated great excitement. The concertos were the Tchaikovsky B flat minor and the Rachmaninoff No. 3 in D minor. The performances had a remarkable freshness considering that the artist has been called upon for repeated performances across the country and abroad since his triumph in the Soviet Union. There was a conductor and an orchestra too, and it must be said that the orchestral forces played exceptionally well under the direction of Thor Johnson.

G. W.

CHICAGO

■ Some of the best summer concert performances, both at Ravinia, and Grant Park were given during the season's latter half. Byron Janis—a Ravinia favorite—carried the torch so brilliantly lit by Moissevitch, Novaes, Cliburn, in performances of Rachmaninoff's Concerto No. 1, aglow with excitement for its intensity of beauty, and the Beethoven C Minor Concerto (No. 3), with its classic style so simply stated, its music wonderfully articulate. Mr. Janis was fortunate in having the collaboration of Walter Hendl and Igor Markevitch, respectively.

Leon Fleisher and Eugene Istomin also made welcome return appearances to Ravinia under the batons of Markevitch and Solti. Fleisher was Markevitch's soloist in Tchaikovsky's Concerto No. 1 and, under Solti's direction, played Rachmaninoff's Rhapsody on a Theme of Paganini for Piano and Orchestra. Mr. Solti's talents are well suited to the flamboyant beauties of the Rachmaninoff and his support of Fleisher was effective. Mr. Fleisher himself, a pianist who achieves whatever effects he chooses with utmost economy, plays with such poise and relaxation that his performance sometimes seems casual, even when it is evident to any hearer that what he does can only be the result of the most intensive concentration. Such playing is a delight to hear, and his way with both bravura and the melting lyric passages of the Rhapsody left his audience storming applause and calling him back for numerous bows.

Istomin gave one of his finest performances playing the Brahms Concerto No. 2—spacious and eloquent and felicitously accompanied by Solti and the orchestra. He made a second appearance in the Mozart Concerto for Piano No. 9 at the first of four concerts conducted by Edouard van Remoortel, making his Ravinia debut in the final week of the symphony concert season. Despite his fine pianism and deep conception of the music, Istomin was not heard to full advantage on this occasion, due to an insensitive accompaniment.

Other soloists in the season's second half who made Ravinia debuts, were Nell Rankin, soprano, heard in an impressive delivery of Mahler's "Songs of a Wayfarer" (Solti conducting); John Sebastian, harmonica virtuoso who chose for his sole performance Milhaud's Suite for Harmonica, a less effective work for *al fresco* performance than others we have heard him play so brilliantly; Rudolf Petrak, tenor soloist with the Northwestern University Summer Chorus, in works by Kodaly and Borodin; and Joseph Fuchs, Remoortel's soloist in the Brahms Concerto in D minor and the Bruch G minor. There were many beautiful moments and elegant playing in both performances though the big line and virtuosic execution were not paramount.

Remoortel had only a *succés d'estime* in his premature debut here. The

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handsome Belgian, young both in years and, apparently, in his art, shows evidence of conductorial talent, having a good baton technic and the ability to communicate to the orchestra what he knows, and to get the effects he wants, together with a fine memory of his scores. In time, with a deeper conception of the music he interprets, particularly of the classics, Mr. Remoortel may become an important conductor.

Other features presented in the final weeks of the Festival were recitals by Richard Dyer-Bennet, the New York Pro Musica, and Angna Enters, who filled the theatre for each of their evenings; Lionel Hampton's two Jazz Concerts and Roberto Iglesias Spanish Ballet, each drew large audiences to their four concerts which closed the Festival season.

■ Grant Park concerts continued eventfully, following the spectacular mid-season solo appearances of Van Cliburn, with Janos Starker's magnificent performances of the Dvorak Concerto; Michael Rabin's exciting Paganini Concerto and Caprices; and the concert that served as final competition for the 1958 Michaels Memorial Music Award—all under Katims' expert baton. The latter concert introduced three extraordinary young talents: violinist Charles Tregor, who played the first and final movements of the Vieuxtemps concerto; and pianists Olegna Fuschi and Augustin Anievas, who played Rachmaninoff's Rhapsody on a Theme by Paganini. Mr. Anievas won the award, that carries a $1,000 cash prize and solo appearances with the Chicago Symphony Orchestra during the 1959 Ravinia season, the Minneapolis, Pittsburgh and Indianapolis symphony orchestras, and with the Boston "Pops" orchestra and the Symphony Society of San Antonio. Other Grant Park concerts of particular interest were those conducted by George Barati, conductor of the Honolulu Symphony, and Irwin Hoffman, Musical Director of the Vancouver Symphony, with the beautifully gifted young pianist Lilian Kallir as soloist in the Chopin Concerto in F Minor and the Mendelssohn G Minor respectively. Miss Kallir must have been a joy to both conductors, for she is already a seasoned musician of international repute whose unlimited technical facility, innate musicality and elegance make her performances a delight to hear and to remember.

Mr. Barati, a distinguished figure on the podium, led his responsive forces with the authority and ease of the experienced conductor that he is, and his musicianly, spirited readings of the Dvorak Symphony No. 4, Riegger's Dance Rhythms and Berlioz's Roman Carnival Overture, made us hope for further engagements here.

Irwin Hoffman chose his career wisely, for his is an outstanding conductorial talent. Seldom does a newcomer to Grant Park take over a concert with this temporary orchestra—'though one of high professional calibre—with only one rehearsal, and produce such polished, telling performances as did Mr. Hoffman on the occasion of his Grant Park debut, with Prokofieff's "Classical" Symphony, Ben-Heim's "Israel Suite" and Tchaikovsky's Symphony No. 4.

A third conductor to make his Grant Park debut this season was Frederic Balazs, Hungarian born director of the Tucson Symphony. Mr. Balazs, a personable, modest gentleman, was handicapped both by more outdoor distractions than usual, and too little rehearsal time for his large offerings of the Brahms First and Stravinsky's "Firebird" Suite, together with Rossini's "La Gazza Ladra" Overture and the orchestral accompaniment of Liszt's "Triangle" Concerto, too carelessly played by soloist Sanromà to warrant critical report. We would welcome Mr. Balazs' return appearance under favorable circumstances.

AUGUSTIN ANIEVAS, *of New York City, was named winner of the* 1958 *Michaels Memorial Music Award when, as one of three finalists, he played Rachmaninoff's "Rhapsody on a Theme of Paganini" with the Grant Park Symphony Orchestra, Milton Katims conducting. Mr. Anievas receives* $1,000, *engagements with the Chicago Symphony at the* 1959 *Ravinia Festival and the orchestras of Minneapolis, Pittsburgh, San Antonio, and the Boston "Pops."*

Elaine Skorodin, young Chicago violinist whose talent has brought her important awards, made a return appearance at Grant Park at the last concert of symphonic music, playing the Mendelssohn Concerto under Julius Rudel, who conducted the last four concerts of the season. These included the week-end programs that featured Beverly Sills and Thomas Hayward in a "Viennese Night"; and excerpts from "Carmen," with a cast including Gloria Lane, Beverly Bower, Jon Crain and Norman Treigle. Other Popular Concerts presented Donizetti's "L'Elisir d'Amore" in concert form, conducted by Fausto Cleva, with soloists Maria Giovanna, Susan Winchester, Charles Anthony, Frank Valentino, Ezio Flagello and the Opera Guild Chorus; and a Puccini Centennial Program conducted by Alfredo Antonini, featuring Licia Albanese and Giuseppe Poretti.

■ The 1958 Music Industry Trade Show and Convention in Chicago broke all attendance records, with a total registration of 11,205 during the

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four-day sessions at the Palmer House. There were 5,050 buyers and 253 exhibits. Stereo, the new sound medium, was the big drawing card. Every major trade name in the hi-fidelity field exhibited new models of stereo disc players, representing the first opportunity for music merchants from all over the country to see and hear what is offered in stereo.

Outstanding speakers on the convention program were Paul E. Murphy, NAMM president, and Arno H. Johnson, senior economist for J. Walter Thompson advertising agency, who predicted a 70 percent increase in the music business in the next ten years, due, he stated, to today's accent on family life, with the trend towards larger families and broadening education and culture, which tend to increase expenditure for music more rapidly than most other items of consumer expenditure. Mr. Murphy outlined the extensive $80,000 five-year research program now under way at Massachusetts Institute of Technology, a project underwritten by music manufacturers and dealers which, it is expected, will result in better, different and possibly new things in music to benefit the entire music industry, with free circulation of results. Succeeding Mr. Murphy as president of NAMM, is Clay Sherman, board chairman of Sherman Clay and Company, a chain of 21 West Coast music stores. Other officers elected were: Philip Werlein IV, Werlein's for Music, New Orleans, who takes office as vice-president; Harley T. Bennet, of H. T. Bennet Music Company, Santa Barbara, Calif., secretary; R. Gregory Durham of Lyon & Healy Inc., Chicago, treasurer; and Ted Korton, Korten's Longview, Washington, NAMM director to the American Music Conference. Next year's music trade show will be held in New York, June 22 to 25 at the Hotel New Yorker.

DOSHA DOWDY AND RENÉ DEVRIES

BERKSHIRE FESTIVAL

■ Will music take the place of baseball as New England's spring and summer leisure-time activity? Taking the leading organization in each category, one arrives at some rather startling figures. If these figures may appear to be significant, it is not that we wish baseball ill but rather that we wish music well. The Boston Red Sox have not been doing too badly this season and, as of the date of this writing (Aug. 17), have had a good home attendance of 850,000. Now let us see what the Boston Symphony Orchestra has done in a considerably shorter season from Pops opening, May 1, to the Berkshire Festival closing at Tanglewood, Aug. 10.

Using round numbers and conservative estimates when exact figures are not available, we find the sell-out Pops season at Symphony Hall accounting for some 125,000 admissions. Then comes the Boston Symphony Esplanade Series of eighteen evening and three children's concerts split two weeks before Tanglewood and one week after. For these concerts, the total attendance is estimated at 200,000. Turning now to the Tanglewood season marked by some disastrous weather during most of the four final weekends, total attendance for all Festival events together with figures for the BSO-sponsored Berkshire Music Center give a total this year of close to 200,000 admissions. A little addition now shows the grand total of admissions to concerts presented or sponsored by the orchestra during fourteen weeks come to 525,000, or let us call it a round half-million admissions!

■ These are staggering figures and this interest in music probably goes far to explain the marked progress made in recent years by more and more American composers and performers. This trend was particularly evident during the whole Berkshire Festival. All six of the piano soloists were American-born and largely American-trained. In each case excellent performances were turned in by Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, Leonard Pennario and Eugene Istomin. As a matter of fact, Byron Janis received one of the lengthiest and most tumultuous ovations in Festival history for this remarkable performance of the Rachmaninoff Third Concerto on July 26.

Among the string soloists, only Zino Francescatti was not "made in America," so to speak. Berl Senofsky impressed with his sure artistry and poise in the Beethoven Violin Concerto, Aug. 9, and Joseph de Pasquale, first violist of the orchestra, scored again in the new Piston Viola Concerto. Ruth Posselt rounded out this quartet of fine soloists.

Among the vocal soloists, it was the same story, with the highly-esteemed Hilde Gueden the only non-American singer in a list that produces notable results from Margaret Harshaw, Donald Gramm, Adele Addison, Eunice Alberts, Florence Kopleff and Blake Stern.

■ But if all this recognition goes to our heads, and lest we become too chauvinistic, let us not forget the brilliant readings of Charles Munch who conducted thirteen concerts and the reliable assistance of Pierre Monteux, who relieved the Boston Symphony conductor for one concert in each of the final four week-ends. Other conductors were G. Wallace Woodworth, Hugh Ross and, for "Tanglewood on Parade," Eleazar de Carvalho, Richard Burgin and Arthur Fiedler.

To do full justice to all the events, including the fine chamber music concerts, the outstanding student events, and the activities of Boris Goldovsky's Opera Department, becomes an impossibility in a report of this kind. We must be content with the observation that rarely, if ever, has so much good music been performed in any six-week period. Dr. Munch seemed completely recovered from his mild heart attack. His Beethoven Seventh, particularly, stands out in memory, together with his wonderfully sympathetic accompaniment to Janis in the Rachmaninoff Concerto.

The custom of including a contemporary work on most of the programs must be applauded. These were: July 18, Copland's Orchestral Variations; July 20, Stravinsky's "Petrouchka"; July 25, Milhaud's Overture to "Les Eumenides"; July 26, Stravinsky's "Canticum Sacrum"; July 27, Bartok's Music for Strings, Percussion and Celesta; Aug. 1, Piston's Viola Concerto; Aug. 2, the Williams Symphony No. 8; Aug. 8, Honneger's Prelude, Fugure and Postlude; Aug. 9, Hindemith's "Nobilissima Visione"; and Aug. 10, Walton's "Johannesburg Festival" Overture.

JULES WOLFFERS

CHAUTAUQUA FESTIVAL

The eighty-fifth season at Chautauqua, N. Y., was the most brilliant and interesting within memory. Capsule comments can give but a brief idea of the variety and scope of musical events, nor can they possibly convey the unique and wonderful scope of one of this country's most valuable institutions. Audiences in the famous amphitheater mounted to tens of thousands, with enthusiasm rampant for:

Walter Hendl and the **Chautauqua Symphony,** displaying amazing versatility in twenty-eight totally different concerts through the seven-week season. Walter Hendl's daring yet sensitive conceptions ("Daphnis et Chloe," "La Valse," etc.), revealed an imagination as illuminating as his wit. . . . **Ozan Marsh,** noted pianist and new chairman of the piano department, inspiring in a performance of the A major Mozart Concerto and dazzling in the "Todtentanz" of Liszt. To undertake the alpha and omega of pianism in one appearance with orchestra is one thing; to bring it off unequivocably, as he did, an unquestioned triumph. . . . **Laszlo Varga,** first 'cellist of the Chautauqua Symphony, and the N. Y. Philharmonic stunning in performance of the Schumann A minor Concerto for Cello and Orchestra. Mr. Varga further proved his superb artistry in an encore unprecedented in the season: his own arrangement of the great Bach Chaconne. . . . **Misha Mishakoff,** veteran concertmaster of the Chautauqua and other great orchestras, heart-warming in a magnificent interpretation of the Beethoven Violin Concerto. This beloved artist also granted an encore to his audience, the "Orefo" Melody, accompanied by Walter Hendl at the piano. . . . **Julius Rudel,** musical director of the Chautauqua Opera Company, exciting in his only appearance as Symphony conductor. Joined by **Mignon Dunn,** he presented a vivid and colorful "El Amor Brujo." . . . **Eric Friedman,** violinist, revealing wonderful maturity and projection in two per-

formances with orchestra. The Paganini Concerto was electric and the Mendelssohn an absolute joy. . . . **Henry Rauch,** a new addition to the piano department, debuted in the Mendelssohn G minor Concerto. He revealed a personality as interesting as his obvious talent. . . . **Dr. Howard Hanson,** famous conductor and educator and revered Chautaquan, dynamic in his control and authority. His conception of Stravinsky's "Fire Bird Suite" was overpowering, not only in its intensity but in its subtlety. He drew a great ovation.

HIGHLIGHTS OF THE SEASON DESERVING MENTION: "Parsifal," with a magnificent Kundry in **Charles Chadwick;** "Susannah," **Julius Rudel** conducting and **Lee Venora** in the title role; Brilliant guest-conductor **Alberto Bolet;** Interpretation recitalists, Pianists **Henry Butler, Herbert Hermann, Leo Litwin, Steven Romanio, Robert Reynolds, Henry Rauch, Henry Gibson;** Faculty recital of **Charlene Chadwick,** assistant to **Julius Huehn,** Director of the School of Music.

PATRICIA BENKMAN

PHILADELPHIA

■ Clashes of conductors and soloists most often come to light much later in someone's reminiscence book. The one between Joseph Krips and Hilde Gueden made the front pages (after the Philadelphia *Inquirer* broke the story) when Dell President Frederic R. Mann made a last-minute switch in soloists to solve a musical impasse. It seems Krips and Miss Gueden disagreed on the interpretation of Johann Strauss. The soprano's orchestral score of "Tales from the Vienna Woods" was "terribly cut," according to the conductor. Nor could Krips assent to the soloist's "liberties" on the final note of the "Fledermaus" Czardas. Krips walked off the stage, but returned ten minutes later. Soloist and orchestra waited. After the rehearsal, Mann suggested to a tearful Miss Gueden that she sing the following Monday, switching dates with Moura Lympany.

Miss Lympany had met her English nephew at the airport at 1 A.M. and was moving from one New York apartment to another that day. But she agreed to play that night instead of four days later, and taxied to Philadelphia in time for a special 6 P.M. rehearsal, which took place in the pouring rain. So — it happens every time! — the concert was postponed till the next night. Miss Lympany impressed by the breadth of her musicianship in the Brahms Second Piano Concerto, effectively refuting the composer's admonition that this work "is not for little girls."

Earlier, in his local debut, Krips showed he is a conductor who knows what he wants. His reading of Tchaikovsky's "Pathetique" Symphony covered a narrower emotional gamut than usual; it had strength and sentiment without undue sentimentality, but the pulsating third movement lacked the ultimate thrill often experienced.

Michael Rabin impresses each year with his artistic progress. Appreciation of its musical values marked his impeccable playing of the Paganini First Violin Concerto.

The next week a mollified but no less musicianly Gueden sparkled in Mozart and Johann Strauss under Erich Leinsdorf's baton. On the following program, Norman Carol brought tonal beauty and technical brilliance to the Bruch Violin Concerto No. 1.

Another contretemps was narrowly averted the morning of the final concert, when Jan Peerce missed a morning train from New York and likewise missed the rehearsal. The rehearsal didn't wait; Leinsdorf sang all the arias as he conducted the orchestra. After all, this was Peerce's 17th appearance at the Dell in 15 years, a record for a soloist. It seems there was time, however — again the program was postponed by rain, this time 45 minutes before concert time, when thousands were seated. There was still an ample crowd the next evening, when Peerce maintained his vocal and artistic standard in "Il mio tesoro" and other favorite arias and songs. Leinsdorf's not inconsiderable contributions include a finely paced, nicely articulated Mozart 40th Symphony and equally satisfying excerpts from Act 3 of "Meistersinger."

■ The Dell orchestra had gone back into business the night after the Philadelphia Orchestra returned from its triumphant European tour, and the players sounded as if they'd never been away. Civic officials presented each orchestra member with a citation attesting to his (or her) goodwill ambassadorship. Then the ever-young Pierre Monteux conducted a Tchaikovsky program, playing the Fourth Symphony with plenty of energy. Tossy Spivakovsk dazzled in the Violin Concerto.

Claudio Arrau did not have his usual success with the Beethoven Fourth Piano Concerto. His tone was sometimes lacking in resonance, and in the wonderful second movement he did not always achieve the desired effects. It turned out he was playing a brand-new piano. Monteux's Brahms Second Symphony was both benign and buoyant.

Roberta Peters sang an assortment of "mad scenes" with breath-taking beauty, under Alfred Wallenstein's capable baton. Wallenstein's orchestral program featured a well-balanced Rachmaninoff Second Symphony.

Robert Merrill and Conductor Franz Allers collaborated on an attractive program of symphonic and vocal favorites.

With the first two weeks presenting the Cleveland Orchestra under George Szell, the Dell's 29th season—the sixth free one—again attracted some 400,000 listeners for 18 evening concerts and three morning children's concerts. The latter were conducted by Richard Korn, and the third program in this series drew a record 14,000.

SAMUEL L. SINGER

DETROIT

■ Cranbrook Art Academy's Greek Theatre is a sequestered little spot of classical aspect surrounded by an imposing cluster of great pines and cradled in the rolling terrain of Bloomfield Hills, a city situated just a little better than ten miles north of Detroit. At intermittent points during the Summer months, this area's customary solitude is relinquished for an institution properly dubbed the Cranbrook Music Guild, Inc., which annually sponsors a group of Summer chamber concerts under the direction of Paul Olefsky, principle cellist of the Detroit Symphony Orchestra. The programs, thoughtfully prepared, lovingly executed, are of mildly esoteric genre with a healthy quota of new music and a respectful survey of the old.

The season's first offering on June 22 was, so to speak, Olefsky's show in his dual role of cellist-conductor. Surely, the musical riches of the Boccherini B-flat major Cello Concert, when probed by keen intellect and suffused by good taste, yield pleasures seldom matched in listening experience. Such was the nature of this performance. The orchestral direction accomplished by means of the hitherto mono-functional cello bow and various head and shoulder movements, was poised, virile and sure.

A first performance was Clark Eastham's Piece for Flute and Strings (1958). Eastham paints in soft-textured pastels and in the nocturnal quality of this pleasant statement recalls Debussy Impressionism tinged with the salt air of Vaughan Williams.

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Further hearings may disclose the exact function of the work's bouyant middle section. The contrast, as it were, seemed rather obtrusive and somehow failed to make its point. Fine solo flute work by Irvin Gilman who provided like quality in Hunter Johnson's "For an Unknown Soldier."

Mischa Mischakoff, concert master of the Detroit orchestra supplied an uneventful Bach E Major Violin Concerto which was most correct and most unexciting.

The chamber group (14 pieces) showed itself an ideally-sized body for delineating the contrapuntal lines and airy conversations of Tchaikovsky's Serenade in C which closed the program in a fittingly genial vein.

ERNEST GILBERT

A scene from the Cincinnati Summer Opera Company's recent production of Strauss' "Der Rosenkavalier." At right, FRANCES BIBLE *as Octavian watches the antics of* WILLIAM WILDERMAN *as Baron Ochs.* DOROTHY WARENSJKOLD *was the Sophie of this production,* ELEANOR STEBER *the Marschallin.*

CINCINNATI

■ There has been no recession apparent in this year's season of the Cincinnati Summer Opera Company. In spite of the greatest amount of rainfall in decades, attendance has averaged almost twenty-five per cent more than in previous years, with almost capacity houses the rule rather than the exception.

Eleanor Steber was not at her best in Verdi's "La Traviata" (July 12, 17). Evidently indisposed vocally, this fine artist's buxom figure lent small credence to a plot based on a fatal pulmonary weakness. Fortunately she won out whenever there was a difference of opinion with conductor Coppola's tempi—and that was frequently. Eugene Conley, singing better than he has in years and trimmed down to a handsome sveltness, was an excellent Alfredo. Conley also cut a dashing figure in "Mme. Butterfly" (July 18, 20). He gave excellent support to Dorothy Kirsten's pathetically beautiful Cio-Cio San, which has always been admired here. Thelma Altman rose to her full stature in the role of Suzuki, while Richard Torrigi made the most of the Consul, relieving it of some of its tiresome conventionalities. "Butterfly," as a production, stands out as an oasis among the usual drabness of the Zoo Pavilion's stage pictures. Anton Coppola treated the passionately exotic score in an exacting, but unimaginative manner.

July 23 was "Fausto Cleva Night" at the Cincinnati Summer Opera. In honor of the beloved conductor's 25th anniversary with the company, the entire audience was invited to a party after "Faust," which he conducted with his customary élan. Italo Tajo was the Mephistopheles this time. He made of the character a musical comedy devil, a vivacious bon vivant who indulged in a little too much horse play for this listener. The characterization was not helped by high notes out of his reach. Eva Likova, one of the company's brightest stars, gave us a lovely Marguerite, equally gifted in drama and song. Barry Morell, a far from impetuous Faust, sang the leading role well, however. Ruth Thorsen, a mainstay in character roles, was an amusing Martha, and Eleanor Wold a warm-voiced Siebel.

■ It was with the Cincinnati Summer Opera Company that singers like Jan Peerce, Robert Weede, James Melton, Dorothy Kirsten, John Alexander, and Nan Merriman made their operatic debuts. To this imposing list must now be added a new star in the operatic sky. Elinor Ross, possessing a voice of vast range, power, and velvety quality made a most auspicious debut as Leonora in "Il Trovatore" (July 24, 26). Her self-possession and handsome stage presence presage a remarkable future. The rest of the cast was also ideally suited for Verdi's fireworks. Kurt Baum's broken nose (caused during a wrestling match) gave him a freedom not observed before. Valentino did his best singing in years as the Count di Luna. Irene Kramarich has progressed within a year from an awkward, little more than acceptable Azucena, to a spectacular one, with a voice of almost limitless range and great dramatic intensity. And best of all, Carlo Moresco infused new life into the creaking score, from the conductor's stand.

Moresco also conducted one of the liveliest "La Bohemes" in this writer's experience (July 27, Aug. 1). It was a sensitive one, for although his enthusiasm frequently allowed the orchestra to override the singers' best efforts. Honors went to the personable Rodolfo of Barry Morell, for the gratifying ease of his singing and his action. Nadine Conner presented a sympathetic figure as the frail Mimi, while Eva Likova achieved exactly the proper flavor for the flamboyant Musetta. The remainder of the Bohemian quartet rested in the capable hands of Frank Valentino, Napoleon Bisson, and William Wilderman.

■ It remained for Roberta Peters to place the capstone on the season with another sumptuous "Lucia di Lammermoor" (July 30, Aug. 2). Supporting her were Brian Sullivan, a perfect foil for the diva's artistry (and, incidentally, a last minute replacement for the ailing Giuseppe Moretti); Frank Guarrera, as always a master of stage action; and William Wilderman, a tower of strength in whichever role he portrays. Under Fausto Cleva's baton, this was as authoritative and polished a "Lucia" as can be heard anywhere—if one considers only the musical elements. Production-wise, there may be some shaking of heads.

As an added attraction, the Roberto Iglesias dance troupe presented three evenings of Flamenco dancing (Aug. 6, 7, 8). Cincinnati is fortunate in being the second city of this country to see this remarkable dance company.

LOUIS JOHN JOHNEN

CLEVELAND

■ The summer orchestra Pop Concerts continue to attract audiences that are enthusiastic about lighter music. Guest conductors during Louis Lane's short vacation were Carmen Dragon, whose forte consisted in the presentation of his own arrangements of spicy fiesta music. Such works as Ravel's "Bolero," Chabrier's "Espana," works by Granados and de Falla seemed to be less attractive for him. Robert Russell Bennett proved an interesting guest when he conducted his orchestrations of such Broadway Hits as "Lady in the Dark," "My Fair Lady," "The King and I" and many others. Soloist in Gershwin's Concerto in F was the fine young pianist Daniel Abrams who received his early training at the Cleveland Institute of Music.

"Jazz with Shearing" was the feature at an early August concert when the second half of the evening was entertainingly filled by Mr. Shearing and his lively quartet. As a serious artist the versatile Mr. Shearing performed the Mozart Piano Concerto No. 23 in A major and was roundly applauded for his admirable skill. There will be more special programs —in fact seven—before the season closes.

■ Announcement of 20 events to be presented by the Bernardi management beginning early in October has reached this desk. An amazing list of attractions are scheduled: the Chicago Symphony Orchestra; Vladimir

Ashkenazy, piano; Maria Callas (to appear in the Public Auditorium seating 9,000); Renata Tebaldi, Marian Anderson; three performances by the Ballet Russe; Jose Greco; the New York City Opera Co. with "Rigoletto," "Bohéme" and "Fledermaus"; Fred Waring and Co.; Melachrino and orchestra; Mantovani; the Heidelberg University Chorus; the Band of the Grenadier Guards with members of the Scots Guards, and others to be announced.

The Cleveland Orchestra with George Szell at the helm will again present the usual 24 pairs of concerts; 18 of these to be under Szell's baton. Robert Shaw, as Conductor Associate, will have four concerts, and two Europeans are to make their debut here: Stanislaw Skrowaczewski of the Warsaw Philharmonic and Jean Fournet of France. Artur Rubinstein will appear in two non-subscription concerts—an event eagerly anticipated by his host of admirers. Then there will be soloists Rudolf Serkin, Casadesus, Leon Fleisher, Guiomar Novaes, Nathan Milstein, Francescatti, Mischa Elman, Lukas Foss and his own piano concerto, Leonard Rose, Concertmaster Joseph Gingold, Anshel Brusilow (Associate Concertmaster), and Mark Lifschey (principal oboist of the orchestra), the wonderful voices of Elisabeth Schwarzkopf, Dietrich Fischer-Dieskau and tenor Leopold Simoneau. After an absence of several seasons we shall again welcome Clifford Curzon at the piano. ROSE WIDDER

ASPEN, COLO.

■ The Conference on American Music, July 19-Aug. 3, was the first such special event in the Aspen Music School's eight year history. Joining composers-in-residence Charles Jones and Darius Milhaud were Lukas Foss, Elliott Carter and Roger Sessions. Topics under discussion at five seminars ranged from "Trends in American Music" to "Problems of Contemporary Music and the Contemporary Musician." In addition to the discussions each composer was honored with performances of two of his works. Pieces performed included: Sessions' Quartet No. 2 and Piano Sonata No. 2; Carter's "Sonata for Cello and Piano" and suite from the ballet "The Minotaur"; Foss's Piano Concerto No. 2 and Quartet in G Major.

The Conference opened with the American premiere of Hindemith's Cantata "Ite Angeli Veloces" for mezzo soprano, tenor, chorus, orchestra and wind ensemble. Featured soloists were Jennie Tourel, Leslie Chabay, the Aspen Community Chorus and Festival Orchestra under the direction of Izler Solomon. The Cantata is unusual in that in its last part each member of the audience is invited to participate. The music was inserted in each individual program.

The most immediate of the works heard in Aspen for the first time was the Foss Concerto, electrifyingly executed by the composer who is a first-class pianist. One had the impression that this is a contemporary piece which reflects the solid influence of tradition linking it to the concerto repertoire yet at the same time is a fresh and exciting approach to the performer-versus-orchestra problem.

The Conference was such a smashing success that there is already talk of another special event for next season. SUSAN LACKRITZ

DENVER

■ Every type of musical taste was offered something by Saul Caston and the Denver Symphony Orchestra during the 1958 Red Rock's Festival held during July. The setting for the festival is a huge natural amphitheater that seats 10,000. The sides are massive red sandstone formations that tower above the audience while the backdrop for the stage is another huge rock thrust up from the plains. In this impressive atmosphere six attractions were presented.

The high point of the season was the appearance of Van Cliburn with the symphony. Mr. Cliburn demonstrated the gifts that have won him international acclaim. A crowd of over ten thousand occupied every available spot, some even on the level spaces in the rocks twenty feet high. Movies were taken for the State Department films as Mr. Cliburn and the orchestra performed the Tchaikovsky and Rachmaninoff concertos that won his recent award.

Another of the high points of the season was a dramatization of Haydn's "Creation." The originators of the idea, Saul Caston and Herbert Graf, felt the natural magnificence of the theater would make for a striking production. This first performance of the initial dramatization featured with the orchestra and University of Colorado chorus, Adele Addison as Gabriel, Mack Harrell as Raphael, John Angelin as Uriel. Jeanne Kostelic and Jack Olson as Adam and Eve. A *corps de ballet* from the Cushing school performed before a pantomime chorus of one hundred and fifty.

"Die Walküre" was given impressive performances, too. Margaret Harshaw sang Brunnhilde, James Pease Wotan, Heidi Krall Sieglinde. Kenneth Smith sang Hunding, and Albert da Costa Siegmund. The Immolation Scene threatened to include the orchestra the first night when an unexpected gust of wind blew the smoke right into the orchestra pit.

Skitch Henderson conducted the Denver Symphony, the University of Colorado gave "Carousel," and Mildred Miller appeared in a Viennese night with the Hollywood Bowl Ballet. This year's festival was highly successful as attested by the throngs that heard Saul Caston and the Denver Symphony Orchestra's summer offerings. WILLIAM H. HEUSINKVELD

CARMEL BACH FESTIVAL

■ The 21st annual Bach Festival opened brilliantly on the night of July 14 with a finely restrained yet deeply impassioned performance of the Secred Cantata No. 4, "Christ lag in Todesbanden" in which the soloists and the Festival Chorale responded magnificently to the conductor, Sandor Salgo. It was the first time that this somber yet exultant work had been performed here and the triumphant "Hallelujah" with which each of the seven verses concludes, made it a particularly appropriate opening number for the festival. Also programmed was Bach's Concerto in D minor for Harpsichord and Orchestra which Salgo sustained at an exciting pace, having as soloist the extremely gifted harpsichordist, Alice Ehlers, whose sensitive approach to the adagio served interestingly to emphasize the sweeping "drive" of the opening and closing movements. The program closed with a broadly conceived version of the Magnificat in D Major which rose to a truly stirring climax. Outstandingly lovely were the solo obligatos for flute (Sheridan Stokes and Paula Robison) and oboe d'amore (Raymond Duste).

For the past several years the Bach Festival has expanded its programs to include music by various composers of the Baroque Period. This year, the second evening concert, July 15, was

American composers (l. to r.) ROGER SESSIONS, CHARLES JONES *and* ELLIOTT CARTER *chat with the seated* DARIUS MILHAUD *prior to a performance at the Aspen Music Festival in Colorado which this year featured a two-week Conference on American Music.*

dominated by two exquisite selections from "Vespro della Beata Vergine" (1610) by Monteverdi. They were performed in a manner which may only be described as inspirational, by vocal soloists, two choruses placed at different levels, and an orchestra consisting of strings, brass, recorders, contrabassoon, continuo harpsichord and organ—all welded into one gloriously harmonious whole by the masterful leadership of Salgo. It is proposed to perform the work in its entirety—about two hours—at one of the forthcoming festivals. Sharing honors with the Monteverdi on this same program were two concerti of Bach. The D minor for Two Violins and the No. 3 in C minor for two harpsichords"—illustriously played by violinists Rosemary McNamee Waller and Barbara Brown and harpsichordists Alice Ehlers and Ralph Linsley.

■ The fourth day of the festival, July 17, commenced with a delightful morning recital of chamber music which included works by Vivaldi, Matthias Weckmann, Attilio Ariosti, Jean-Marie Leclair and J. C. Bach. A high quality of musicianship was maintained throughout this unusually interesting program, and outstandingly fine were Jean Fulkerson, cello, Mary James, viola d'amore and Richard Waller, clarinet. In the afternoon, Ludwig Altman's extensive knowledge of baroque organ repertory enabled him to present a program at The Church of the Wayfarer entitled "The City Council of Leipzig Selects A New Thomas Cantor (1722-1723)." The three candidates were George Philipp Telemann, Christoph Graupner and Johann Sebastian Bach. Altman played Telemann's Chorale Preludes with splendid regard for their considerable craftsmanship and in his handling of Graupner's Suite in C major revealed that neglected composer's instantaneous appeal, but after listening to the Prelude and Double Fugue in C minor of Bach it was somewhat disconcerting to realize that the burghers of Leipzig rated Telemann and Graupner above him. The most distinguished playing at the evening concert occurred during the performance of Telemann's Concerto in E Minor for Recorder, Baroque Flute and Orchestra with Robert Sterne, recorder, and Colin Sterne, baroque flute. Theirs was an enthrallingly masterful interpretation of this great baroque music and the orchestra was in splendid accord with the soloists. Lillian Steuber appeared as soloist in Mozart's Concerto in E flat major for Piano and Orchestra, K. 482, playing with her accustomed thoughtfulness and fine evaluation of Mozart's style. The second half of the program featured a departure from other Bach Festival programs in that Jenny Hunter and her company of dancers held the stage for Felix Mottl's arrangement of an exquisite "Dance Suite" by Lully. The gesture proved a welcome experiment as the dancers in their limited space freely suggested the exuberance and lavishness of the baroque spirit—this was a successful first step towards including the dance and drama in the ever expanding Bach Festival programs.

■ On July 18 Salgo did wonders both with the orchestra and festival chorale in works which contrasted most excitingly. Opening the program was Carl Philipp Emmanuel Bach's Concerto No. 1 in B flat major for Oboe and Orchestra with Raymond Duste as soloist winning a well deserved ovation. This was followed by an exceptionally beautiful work, Purcell's dramatic contata, "Saul and the Witch at Endor," sung with haunting loveliness by Margery MacKay, Leonard Wecks and Tom Paul. Next came Tartini's delightful Concerto in D major for Viola da Gamba and Orchestra which Eva Heinitz performed with consumate relish. A motet for chorus a cappella by Orlando di Lasso, "Tristis est anima mea," closed the first half of the program. The second half was dedicated to keyboard compositions by Bach, superlatively played by Lillian Steuber.

The penultimate day of the festival started with a charming morning concert at which James Schwabacher, tenor, excelled in two groups of songs by John Dowland. The singer was accompanied by Ralph Linsley at the harpsichord whose "continuo" work throughout the festival was exemplary. Of particular loveliness on this program were two pieces for unaccompanied viola da gamba ("Preludium" by Louis Caix d'Hervelois and Sonata in G major by Karl Friedrich Abel), played with such skill by Eva Heinitz as to place her in the top rank of instrumental soloists. The program closed with John Blow's charming and witty "Ode on the death of Mr. Henry Purcell."

An unforeseen tragedy occurred at the evening concert when Maxim Schapiro, internationally celebrated pianist, was suddenly stricken by illness and forced to retire from the stage after the playing of the first movement of Mozart's "Coronation" Concerto. The attack resulted in his death that same evening. The pianist had cut short a tour of Europe in order to fulfill his engagement in Carmel where he had many devoted friends. The shock created by this unhappy event made it difficult to appreciate the remainder of the evening's program—a naively but pleasingly staged version of Arne's Ballad Opera, "Thomas and Sally."

Pianist JOHN BROWNING *(right) received congratulations from manager* HERBERT BARRETT *after his Hollywood Bowl performance of the Tchaikovsky B minor concerto with the Los Angeles Philharmonic, Kostelanetz conducting.*

■ On the following day, July 20, the festival came to a glorious close with two performances of "The Passion Of Our Lord According To St. John," dedicated to the memory of Mr. Schapiro. All soloists, both vocal and instrumental, interpreted this monumental music with deep reverence, fusing with the Bach Festival Chorus and Orchestra to present a truly memorable performance of this great work. The closing chorus, "Lord Jesus, Thy dear angel send," a profound expression of hope for life after death, was sung with deepfelt conviction.

ALAN CAMPBELL

LOS ANGELES

■ Much of Los Angeles' summer music centers in Hollywood Bowl, though the Greek theater plays to full houses, and there is much doing in outlying communities such as Santa Barbara, La Jolla and Redlands.

■ On Tuesday, July 15, Pianist Guiomar Novaes made some lovely sounds in the Schumann Piano Concerto at the Bowl, while William Steinberg brought off the slow movement and

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the Finale of Schubert's big C major Symphony to suit anyone's taste. But the "Oberon" Overture, much of the concerto, and the other movements of the symphony seemed to die on the vine.

Jennie Tourel sang some of the most beautiful songs in the vocal repertoire on July 17 in Hollywood Bowl. William Steinberg was again the guest conductor, directing the Los Angeles Philharmonic Orchestra in Mozart's G minor Symphony, Dvorak's Scherzo Capriccioso and the 2nd "Daphnis and Chloe" Suite by Ravel. Miss Tourel sang "Dido's Lament" from Purcell's "Dido and Aeneas," "Voi che sapete" from Mozart's "Marriage of Figaro" and "Una voce poco fa" from Rossini's "Barber." After the intermission she turned to Du Parc's lovely "Invitation au Voyage" and Tchaikowsky's aria, "Adieu forets" from his "Jeanne d'Arc."

For the first of Hollywood Bowl Pops on July 10, Johnny Green presented a Rogers and Hammerstein night. Excerpts from "The King and I," "South Pacific" and other R. and H. hits made a solid evening of entertainment, played to a full Bowl.

William Steinberg completed his second week at the Hollywood Bowl on Thursday, July 24, with Cellist Zara Nelsova as his soloist, playing the Saint-Saens Concerto. Mr. Steinberg offered vigorous readings of Berlioz' Overture to "Beatrice and Benedict," two Choric Dances by Paul Creston, Borodin's Second Symphony, and Wagner's "Tannhauser" Overture. Miss Nelsova is a commanding stage personality, both temperamentally and technically. Personally, I find her playing somewhat on the cool side, however. Both the Berlioz and the Creston are good outdoor pieces, and Steinberg infused the Borodin with a handsome shape and proportion; elements it too often lacks through preoccupation with superficial, emotional elements.

An all-Tchaikovsky Pops Concert on July 26 brought Pianist John Browning playing the B flat minor Concerto, and André Kostelanetz with other works by the Russian master. Browning can stand up with any of the present crop of young piano virtuosi, not excluding Van Cliburn, who played the same concerto on Aug. 30 with Thor Johnson conducting.

Van Cliburn packed the Bowl with nearly 20,000 two nights running, and settled, at least for Los Angeles, any doubt that his has been a flash-in-the-pan achievement. Though Van Cliburn's Tchaikovsky was on the dull side—too slow and overly spacious—his Third Rachmaninoff Concerto (Aug. 31) was phenomenal. I haven't heard it played so well since Rachmaninoff himself made it sound so well.

■ On July 29, Roger Wagner conducted his famous Chorale and a quartet of outstanding soloists, in Berlioz' dramatic legend, "The Damnation of Faust." Soprano Marilyn Horne, tenor David Poleri, baritone Robert Oliver and bass-baritone Harve Presnell were outstanding in the solo roles. From the time Harve Presnell first rose to sing the sparks flew! This is a singing actor of imposing promise who will certainly move fast, far and significantly.

Georg Solti, general music director of the opera at Frankfurt, opened the Hollywood Bowl's fourth week on Aug. 4. With Beethoven's Fifth Symphony, Hindemith's "Symphonic Metamorphosis on Themes by Von Weber" and the Brahms Second Symphony, Solti had an evening full of conducting, which he discharged with distinction.

It's his best job to date in Los Angeles. His dynamic compulsions have always been in evidence. At this opening concert there was a new dimension, a new scope to his conducting—in a word, it was more spacious than usual, with generally better results.

On Aug. 6, Mr. Solti again conducted, with soprano Erika Koeth making her American debut. She essayed the big coloratura workpieces; the mad scene from "Lucia" and Zerbinetta's aria from Strauss' "Ariadne auf Naxos." A finely proportioned voice, but not a world beater, was the general concensus here.

■ On Aug. 3, I journeyed to La Jolla for one of a series of summer concerts (this is the 17th season) put on by the Musical Arts Society of La Jolla under the musical direction of Nikolai Sokoloff. An orchestra made up of some of the best "pros" from Los Angeles makes for efficient rehearsals and fine performance standards. Aug. 3 was the world premiere of Robert Ward's Fourth Symphony, commissioned by the advisory board of the Society. Ward is a thorough craftsman and an ingenuous orchestrator. Add to these the fact that he loves a good tune and you might almost predict the kind of satisfying music he turns out. Despite the complexity of its texture, one rhythmic or melodic fact is always predominant. The final movement needs some trimming, particularly the very Hollywoody final section, which avoids the obvious only by the barest margin. Dr. Sokoloff led his ensemble through works by Handel, Gluck and Beethoven (the Seventh Symphony).

■ To revive and make a hit out of a very nice but musically average Offenbach comic opera takes some doing. General Director James Doolittle and Actor-Director Cyril Ritchard did just that in their production of "La Perichole" which opened on Aug. 6 in the Greek Theater. An understandable English version helped; so did fine singing by Lois Hunt and Theodor Uppman. And so did Cyril Ritchard, who can do no wrong, as far as I'm concerned.

RAYMOND KENDALL

REVIEW OF RECORDED MUSIC

Edited by Herbert Glass. Reviewers: G. A. Devlin, Ken Henry, T. W. Thompson.

20TH CENTURY

Bartok: VIOLIN CONCERTO; *ISAAC STERN (VIOLINIST); N. Y. PHILHARMONIC, LEONARD BERNSTEIN, COND.* Columbia ML 5283. The principals in this recording leave me with the same impression now that I had after hearing them perform the same work at a Philharmonic concert several months ago. Stern, here as in the hall, seems ideally qualified to deal with the work's imposing technical problems. As an interpreter, he has proven himself to be one of today's most penetrating. But in this concerto, Stern will simply not allow the barbaric, sensuous melodies to emerge in full. His huge, beautiful tone seems wasted, particularly in the first movement, as it satisfies an aural rather than a musical end. Bernstein allows liberties from his orchestra in more than a few crucial sections. At other times, its playing is precise, making Bartok's superb orchestration partially uneven.

The differences of this reading become increasingly obvious when compared to the one by Menuhin, Dorati and the Minneapolis Symphony released by Mercury last fall (Mer. 50140), again, following a Carnegie Hall performance. Menuhin strains and scrapes much of the time; his double-stopping is anything but clean—but his feeling for the work far overshadows any technical inabilities. His reading is one of white-hot intensity and glorious lyricism. Dorati's conducting is this Bartok-phile's dream realized. The difference between his approach and Bernstein's is obvious from the work's opening passages: after the harp solo, Bernstein has his cello and bass pizzicati played at such great volume that they subdue the sustained horn notes which make this such a striking overture to the violinist's sudden, impassioned emergence. Dorati balances his forces so scrupulously that the first solo tones come as something resembling a wall. Stern and Bernstein improve greatly as the work progresses to its wild finale, but the reading at best resembles less than Magyar abandon.

In terms of sound reproduction, these discs also offer a unique comparison; both Columbia and Mercury have tailored the sound to suit the performance, and both are examples of the highest fi. Columbia detaches the violin sound from that of the orchestra, surrounding all with an empty concert hall atmosphere of spaciousness. Mercury's technique results in a flat, more chamber-like sound from a close-miked orchestra that is broken into definably component parts. This allows for an interplay between soloist and orchestra that is extremely beneficial to the performance and to the work itself. I would urge anyone who is seriously interested in this concerto to compare the two performances as they offer a most conspicuous example of the disparities that can exist between different treatments of the same score. H. G.

Berger: POLYPHONY FOR ORCHESTRA; **Surinach:** FERIA MAGICA OVERTURE; and **Kupferman:** FOURTH SYMPHONY; *THE LOUISVILLE ORCHESTRA; ROBERT WHITNEY, COND.* Louisville Orchestra Commissions LOU-58-4. Whatever its failings otherwise, culturally the South is keeping up with the times—or even leading them. Among its more notable accomplishments is The Louisville Orchestra, which regularly commissions new works and gives them an impressive professional showcase in its subscription discs. The three composers represented here acknowledge tradition: in their own brief program notes, they refer to Mozart (Berger), their native heritage (Spanish-born Surinach), and quote Beethoven's music in their own or use Bach's name as musical notes (Kupferman). Berger's work is tonal in feeling, structurally clear, and yet original and atmospherically intense. The orchestra has a handsome, balanced texture, and the inevitability of the music itself is reinforced by a flowing, sympathetic performance. This music is starker and more serious, say, than Copland's—but just as accessible. Surinach offers a gala traditional melange of color and sound with a strong Spanish inflection. It is vibrantly melodic, if not especially profound, and its opportunity for orchestral virtuosity is matched by the performance. Kupferman's symphony is deeply felt and romantic, traditional in technique but relatively non-derivative in expression, although it is elaborately self-conscious at times in its instrumental effects. The three works make a program of distinction, and Mr. Whitney's conducting and players turn in an excellent performance. K. H.

Bernstein: TROUBLE IN TAHITI; *MGM ORCHESTRA, ARTHUR WINOGRAD, COND.* MGM E3646. The first and only recording of Bernstein's opera which was first heard at Tanglewood, then on NBC-TV, on Broadway and at the City Center Opera this past season, employs the original principals (Beverly Wolff, mezzo-soprano; David Atkinson, baritone). Again they give convincing performances. Recording affiliations probably prevented Bernstein from conducting this performance, but he is well represented by Winograd. The opera is effective in recorded form and suffers little from the lack of the visual image to accompany it. T. T.

Boulez: "LE MARTEAU SANS MAITRE"; **Stockhausen:** NR. 5 ZEITMASSE; *ROBERT CRAFT, COND.* Columbia ML 5275. Thirty-three-year-old French composer Pierre Boulez may be to music what Jean Paul Sartre and Paul Bowles are to literature: the emotion their art produces seems closer to life dissected and examined on a marble slab than it does to life itself. The alto voice and six instruments, including a xylophone and xylorimba, make sounds that often resemble erratic rain, each ringing at a different pitch. The exotic clangor may remind some of gamelan music. While pleasant and interesting, the music cannot be taken in at a single hearing; certainly the listener cannot begin to detect the elaborate mathematics and mystique of the composition, described at length in four tightly-packed pages of program commentary by conductor Robert Craft. The work by Stockhausen, a 30-year-old German living in Cologne, is half as long and twice as difficult to react to coherently after one hearing. This composer also writes electronic music, and he has a professional engineer's knowledge of acoustics. This piece for five woodwinds is not so far out as all that, but only a listener dedicated to contemporary musical experiment will listen with more than cursory curiosity. According to the conductor, the five performers were "less than wildly enthusiastic at first sight," but now feel that the music is "perfectly imagined for their instruments." It is possible that a patient listener might duplicate this experience. Only superb instrumentalists could get through these scores—and they do, with virtuosity. All are duly honored by pictures published with the notes. The fidelity is excellent. K. H.

Delius: SELECTIONS FROM "HASSAN"; ARABESQUE; OVER THE HILLS AND FAR AWAY; *ROYAL PHILHARMONIC ORCHESTRA AND BBC CHORUS, SIR THOMAS BEECHAM, COND.* Columbia ML 5628. Delius is the only composer I know of who improvised for full orchestra. Nevertheless, there is an unsophisticated beauty in his music and, unfortunately, a measure of redundance. Delius lovers will not cavil with these shortcomings and will give thanks to Sir Thomas for his devotion to the composer and the superb playing of his scores. These selections are among the less familiar Delius but worth the attention which has been given their performance and recording. T. T.

Dello Joio: VARIATIONS, CHACONNE AND FINALE; **Vincent:** SYMPHONY IN D; *THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, COND.* Columbia ML 5623. Ormandy does full justice to these scores by contemporary American composers, Superb readings. The Dello Joio has immediate appeal and shows writing of solid musicianship. Vincent describes his symphony as nonprogrammatic but a song of deep per-

sonal joy. I feel more energy in it than joy, but it makes its point well. Columbia's usual fine engineering provides excellent sound. T. T.

WIND CONCERTI

Corrette, Leclair, Blavet: CONCERTOS FOR WOODWINDS; *JEAN-MARIE LECLAIR INSTRUMENTAL ENSEMBLE; JEAN-FRANCOIS PAILLARD, COND.* Westminster Erato XWN 18694. Such French baroque music as this is hard to come by in concert, and this disc is a treat, opening with a lovely and lively oboe concerto by Leclair. It has a stylish solo part, suavely and crisply played. Flute playing of great virtuosity marks Blavet's flute concerto. The intricately ornamented solo leaps glitter in the fast end movement and cut elegant arabesques in the two gavottes that comprise the slow movement. Correte's two concertos, one for three bassoons and the other for three flutes, also have delicacy and charm. The ensemble playing and all the solo performers are excellent. K. H.

Haydn: OBOE CONCERTO; **Dvorak:** SERENADE IN D MINOR, Op. 44; *HALLE ORCHESTRA; SIR JOHN BARBIROLLI, COND.; EVELYN ROTHWELL, OBOIST.* Mercury MG 40041. In the Haydn concerto, the oboe soloist, who is also the conductor's wife, gives a technically impeccable performance of a work that sounds almost like one long, difficult cadenza from beginning to end. Her instrument, though, sounds exceptionally and penetrating in timbre.

The orchestra gives spirited, if rather metronomic, support. The pleasant, if somewhat innocuous, chamber serenade by Dvorak is spaciously scored for three sets of woodwinds, horns, and lower strings only. Within so open a texture, each instrument is almost naked. The playing is consistently capable, and catches some of the lilting and bucolic spirit, although the conducting struck me as overly pedestrian. K. H.

Mozart: CONCERTO IN A MAJOR FOR CLARINET & ORCHESTRA, K. 622, CONCERTO IN C MAJOR FOR FLUTE, HARP & ORCH., K. 299; *CONCERTGEBOUW ORCHESTRA OF AMSTERDAM, EDUARD VAN BEINUM, COND.; BRAM DE WILDE, CLARINETIST; HUBERT BARWAHSER, FLUTIST; PHIA BERGHOUT, HARPIST.* Epic LC 3456. The last concerto Mozart ever wrote was the first major one written for what, in 1791, was a new instrument: the clarinet. Mr. de Wilde's playing is pure, agile and flowing. The lovely slow movement, as conceived here, brims with romanticism, but is held so steady, it never quite spills over. The alternating importance between soloist and orchestra is scrupulously balanced. And the orchestra is all light, air and grace, with a deft beat and luminous tone. While of less stature musically, the much earlier *Flute and Harp Concerto* is played with the same ensemble and solo elegance and distinction. Fidelity: excellent.

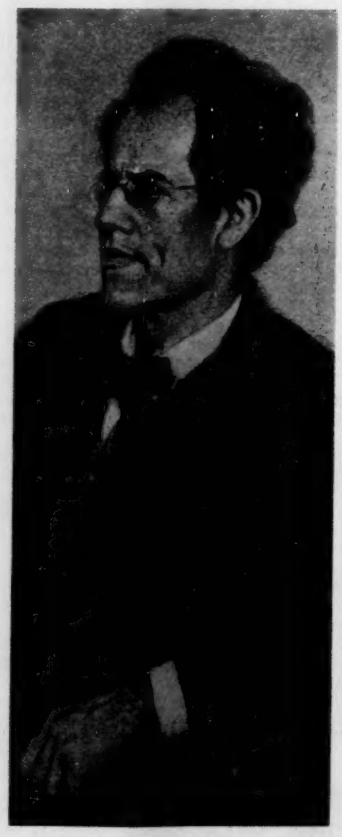
K. H.

THE SYMPHONY

Beethoven: SYMPHONY NO. 6 IN F MAJOR ("PASTORAL"), CONSECRATION OF THE HOUSE OVERTURE; *VIENNA PRO MUSICA SYM., JASCHA HORENSTEIN, COND.* Vox PL 10.410. The usually excellent Horenstein has seldom been a convincing Beethoven interpreter in the past; it therefore comes as a most pleasant surprise to find him coming up with a *Pastoral* of such beauty and grace that most other current versions seem heavy-handed and unlovely by comparison. I have not heard the "brook" movement flow with such touching songfulness since the now-deleted Bruno Walter recording of c. 1948. The "storm" rages ferociously, then melts into the most delicate "shepherd's song" imaginable. The playing of the orchestra is beyond reproach throughout. To me this is unqualifiedly the best *Pastoral* available, made additionally attractive by the bonus of a rowdy reading of the delightfully foolish *Consecration* and Vox's fine engineering. H. G.

Beethoven: SYMPHONY NO. 7 IN A MAJOR; EGMONT OVERTURE; *BERLIN PHILHARMONIC ORCHESTRA, ANDRE CLUYTENS, COND.* Angel 35526. Cluytens proves himself a solid Beethoven man with an admirable performance of this great symphony which has several other excellent performances on records. The orchestra plays with clear texture and beautiful articulation. The Egmont deserves the same praise. T. T.

Mahler: SYMPHONY NO. 2 IN C MINOR ("Resurrection"); *N. Y. PHILHARMONIC, BRUNO WALTER, COND.; EMILIA CUNDARI (s), MAUREEN FORRESTER (c); WESTMINSTER CHOIR.* Columbia M2L 256 (2 discs). This new performance of the great *Resurrection* was well worth waiting for as it marshals such ultimate forces as Walter, close friend and faithful disciple of the composer, and the N. Y. Philharmonic, along with these able soloists. Seldom performed because of its length and requirements, it is nevertheless one of the great symphonic works of the nineteenth century. It can only be imagined that the availability hitherto of only one recorded performance (Klemperer-Vox, well performed but poorly recorded) was due to the lack of the fortunate circumstances which made the current version possible — the performances in 1957 at the Philharmonic concerts with Walter conducting. This reading is superb and leaves no doubt that it is definitive Mahler, executed with the utmost care and attention. A particular asset is Forrester's glowing contralto and consummate musicianship in the *Urlicht.* The recording is also of the highest quality. T. T.



GUSTAVE MAHLER

Tchaikovsky: SYMPHONY NO. 4 IN F MINOR; *PHILHARMONIA ORCHESTRA, CONSTANTIN SILVESTRI, COND.* Angel 35565. To say that Silvestri conducts a better *Fourth* than his recent *Fifth* is faint praise. He seems more interested in interior decoration than architecture, and with fussy taste. The first two movements are flaccid and amorphous, but the Scherzo and Finale come alive with vitality and form. It isn't enough, however, to recommend this disc in spite of the Philharmonia's excellence and Angel's good sound.

T. T.

KEYBOARD RECORDINGS

Bartok: FOR CHILDREN (comp.); *EDITH FARNADI, PIANIST.* Westminster XWN 2226 (2 discs). Miss Farnadi has proved to be an excellent interpreter of those Bartok works requiring the maximum in technical accomplishment and rhythmic dynamism. In this set of 79 miniatures, she successfully captures the Slavic folk idioms, but her approach is very often unnecessarily serious and heavy-handed. Geza Anda, in an Angel release, shapes the pieces with greater simplicity, without neglecting their value as adult listening in addition to the original intention of providing good music for the young pianist. Splendid sound. H. G.

Brahms: THREE INTERMEZZI, Op. 117; VARIATIONS AND FUGUE ON A THEME OF HANDEL, Op. 24; *EUGENE ISTOMIN, PIANIST.* Columbia ML 5287. The three familiar intermezzi that open this disc, Brahms is reported to have called "lullabies of his grief." In the first, the brooding romanticism is close to becoming sticky, but Mr. Istomin's control and musical nicety just save it from disaster. The introspective heaviness of the second becomes slightly sodden (the relentless pedal?), but it is luminous and light enough at times to gain a gentler dimension. Some blurring gives the third, a lugubrious excursion in the piano's lower register, a rumbling quality. It is as if the performer felt the piece too much, and his own feeling weighed his fingers down. The Handel Variations are subject to such over-pedaling that their effect is of a double-exposure. Rapid runs lack clarity, and an excessively thick tone darkens the work. Yet a happier spirit sometimes escapes and scars over the tonal muddle and earthbound fingerwork. K. H.

Viennese pianist INGRID HAEBLER *was recently awarded the Grand Prix du Disque* 1958 *for her Vox recording of the Mozart Piano Concerti Nos.* 6 *and* 8.

Haydn: SONATA NO. 3 IN E FLAT; **Mozart:** SONATA NO. 10 in C, K. 330; FANTASIA AND FUGUE IN C, K. 394; *GLENN GOULD, PIANIST.* Columbia ML 5274. Glenn Gould defies some musical traditions, most listeners' preconceptions, and practically all detached musical criticism. As a partisan, I am hard put to find plain words to explain my admiration. While relatively unpedaled, the playing does not miniaturize the piano into a replica harpsichord. The grace notes come out like a solved equation, yet they spill with resilience. The performance is introspective, yet it projects. In the Mozart sonata, the linearity of the bass is emphasized with a flowing clarity few performers seem to hear in it; yet to me it is as if Mr. Gould laid bare one of Mozart's loveliest secrets. K. H.

FOR STRINGS

Beethoven: TRIO IN E FLAT, Op. 3; *JASCHA HEIFETZ, VIOLINIST; WILLIAM PRIMROSE, VIOLIST; GREGOR PIATIGORSKY, 'CELLIST.* RCA Victor LM-2180. Only the most widely-known celebrities may be recognized by their last names alone. RCA, rightly, has such confidence in the fame of Heifetz, Primrose, and Piatigorsky that their jacket billing is by surname only. Yet each has surrendered what may be personal in his temperament or technique to serve the larger and more abstract cause of chamber music-making. The three separate streams of lucid string tone merge into one river of sound. Phrases are interchanged like the conversation of the most intimate friends discussing a well-loved subject. The trio itself, which is closer to a serenade (two minuets and two slow movements) is, admittedly, earlier and lesser Beethoven, but the flawless playing, trigger timing, and artistically mature conception of this performance give it an extra dimension and considerable interest. And the tone gleams softly like life in the depth of a calm sea. By their very selflessness, the three artists do honor to music and to their own musicianship. K. H.

Vivaldi: VIOLIN CONCERTO IN G MINOR; **Rameau:** CONCERTO FOR STRINGS NO. 6 IN G MINOR; **Handoshkin:** VIOLA CONCERTO IN C MAJOR; *LEONID KOGAN, VIOLINIST; RUDOLF BARSHAI, VIOLIST AND CONDUCTING THE MOSCOW CHAMBER ORCH.* Monitor MC 2018. The Vivaldi piece (Op. 12, No. 1) is given a more romantic treatment than American audiences have become accustomed to through performances by Italian string orchestras, but Kogan's superb tone and obvious dedication to the music make this a treasurable performance. Barshai's conducting is smooth and perfectly suited to the soloist's needs. The Rameau, the sixth of the *Concerts transcrit en Sextuor* is superbly led, although the strings have some difficulty in the tricky *Poule* movement. The unfamiliar concerto by the obscure Russian composer Ivan E. Handoshkin (1747-1804) is, at different times, reminiscent of minor Haydn, early Beethoven and Rossini. It is also a delight throughout. Barshai's breezy, full-bodied playing shows him to be a violist of great attainments. The interplay of viola, strings and two flutes in the final *La Chasse* section is of particular charm and executed with the greatest polish. Good sound. A highly recommended disc. H. G.

STEREO DISCS

"Overtures in Hi-Fi" by Auber, Hérold, Nicolai, Beznicek, Suppé; *PARIS CONSERVATOIRE ORCH., ALBERT WOLFF, COND.* London Stereo CS 6015. The familiar overtures in this collection are given rousing performances by the veteran French opera conductor. His aim is simply to please through spirit and wit in works that suffer by interpretive cerebration. The disc is a veritable garden of delights for the stereo enthusiast. Test your equipment on the *Pique Dame Overture* of Suppé; I guarantee that the orchestral "presence" (not to be confused with any sounds audible in a concert hall) will make your ears light up. H. G.

Beethoven: SYMPHONY NO. 5 IN C MINOR; *L'ORCHESTRE DE LA SUISSE ROMANDE, ERNEST ANSERMET, COND.* London Stereo CS 6037. Ansermet's reading of the *Fifth*, as is the case with most of his recent performances, is desert-dry and impeccably precise. This technique has been used to excellent advantage in such of the conductor's specialties as Rimsky, Stravinsky and most effectively in his magnificent reading of Debussy's "Martyrdom of St. Sebastian." In conducting Beethoven, however, the extreme dryness gives us only the formal skeleton of the work, particularly in the finale where the excitement is robbed of its passion and furious heroism. Klemperer's version for Angel remains my personal favorite. Superb stereo reproducton on the Ansermet. H. G.

NOTE: The following *London* stereo discs have already been reviewed by our staff in identical performances on monaural releases. In parentheses you will find first stereo number, then monaural number and finally date of issue in which review appeared: **Debussy:** LA MER, L'APRES MIDI, etc.; **Ravel:** RAPSODIE ESPAGNOLE (CS 6024-LL 3017-7/58). **Stravinsky:** PETRUSHKA. (CS 6009-LL 3018-7/58); all performed by *L'ORCHESTRE DE LA SUISSE ROMANDE, ERNEST, ANSERMET, COND.* **Mendelssohn:** MIDSUMMER NIGHT'S DREAM; *SOLOISTS, CHORUS, LONDON SYM. ORCH., PETER MAAG, COND.* (CS 6001-LL 1707-12/57). Ed.

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LEOPOLD SIMONEAU *and* JOAN SUTHERLAND *in the Vancouver International Festival production of "Don Giovanni."*

THE INTERNATIONAL SCENE

VANCOUVER INTERNATIONAL FESTIVAL

■ Vancouver's first Festival of the Arts proved to be a success. To quote Bruno Walter: "You have the ideal frame and situation for an international festival . . . and such great variety and scope in presentation I have rarely encountered . . . truly quite unique."

To have Bruno Walter open the Festival with two symphony concerts gave prestige to the enterprise and created an infectious enthusiasm. His concerts were an unforgettable experience, not only because Dr. Walter is a living legend but because the execution of purest music-making, in a transparently lucid manner combined with such nobility, serenity and depth, is unique among musicians and conductors. Schubert's "Unfinished" Symphony was given a mystical and poetic coloring with the finest of shadings. This was accomplished with the Festival Orchestra, composed of the local Vancouver Symphony Orchestra enlarged by the addition of members of the CBC Chamber music Orchestra and a few imports from Toronto. Brahms' "Alto Rhapsody" featured Montreal contralto Maureen Forrester, discovered by Bruno Walter a few years ago. She lived up to expectations, singing with intensity, warmth and understanding.

■ The Festival performance of Mozart's "Don Giovanni" was comparable to Europe's best. Under the imaginative and excellent staging of the renowned German producer, Dr. Gunther Rennert, the work was brought to life and up-to-date but retained the style of the period in which it was created. Ita Maximovna splendidly managed to give the impression of space to a stage which was actually very small (the Vancouver Auditorium was not completed in time for the production), and accented sets and costumes in the spirit of the drama.

An excellent cast of singers made the vocal aspect one to rave about. George London in the title role was not only vocally outstanding, he brought good looks and good acting to the role. Leopold Simoneau as Don Ottavio (his hundredth performance) had stature and a truly beautiful lyrical Mozart style of singing. Pierrette Alarie, as Zerlina, was delightful with a crystal-clear, glorious voice. An extraordinary Leporello was portrayed by Jan Rubes, who looked as handsome and dashing as his master and brought special importance to his role. His bass-baritone voice was of fine quality. A great thrill was an Australian singer now with Covent Garden's Royal Opera House, Joan Sutherland. Hers is a voice rare in beauty and purity and, although Donna Anna is a new role for her, she stole the limelight from the rest of the splendid company. Vancouver singers Milla Andrew, Don McManus and Bernard Turgeon rose to the occasion and gave their best. Nicholas Goldschmidt, the artistic director and motivating force of the Festival, conducted with taste, authority and understanding.

■ Another "great" was Verdi's Requiem conducted by William Steinberg, with an all-Canadian list of soloists: Lois Marshall, Maureen Forrester, Jon Vickers and George London. Steinberg gave a memorable performance of this unique work. The choir, excellently rehearsed by Nicholas Goldschmidt, gave its best, and our orchestra never sounded more compelling. To many, this was the high spot of the Festival. The solo voices were in top form, especially the soaring beauty of Lois Marshall's soprano blending perfectly with the mellow warmth of Maureen Forrester's alto.

Chamber music was well represented at the Festival by the Aspen Festival Quartet (Victor Babin, piano; Szymon Goldberg, violin; Nikolai Graudan, cello; William Primrose, viola). They gave three concerts to capacity audiences and were most enthusiastically received. This ensemble, each member of which is a renowned soloist, occasioned more enthusiasm and drew larger audiences than did some of the finest integrated ensembles of world renown who have appeared here. Their playing is full of vitality, strength and orchestral coloring, and their respective personalities have the magnetism and impact which every great performing artist must possess. From the standpoint of chamber music playing they are not as integrated as one could wish, due to their own strong artistic personalities, but one thing is sure: they won to the medium of chamber music a great number of new enthusiasts.

■ One of the most expensive productions of the Festival was Lister Sinclair's specially-commissioned Festival play, "The World of the Wonderful Dark." Dealing with the Indians before the influence of the white man, it required truly authentic costumes, settings, music and dances. The unfamiliar subject matter evoked various reactions, but all agreed (including critics from London, New York, Los Angeles and Toronto) that it was a fascinating and worthwhile production. Douglas Seale, of London's Old Vic, was the producer, full of genius and strength. Barry Morse starred in the powerful role of an Indian chief. The music was authentic, brought to the public for the first time, and was collected by this reviewer from various chiefs of the Kwakuitl tribe and adapted to Sinclair's words by John Brockington. The production played for ten days in Vancouver and is now touring British Columbia.

■ One great solo performer remains to be singled out: Glenn Gould. He was heard three times—once in a solo concert when he excelled in the Goldberg Variations and an Alban Berg Sonata. With the Symphony he played Beethoven's 2nd Piano Concerto with such quality, finesse, and subtlety of shading that it seemed unbelievable that a piano could sound so ethereal. He is already one of the great pianists of our time. His Beethoven Sonata, Op. 110, was too personal and too freely interpreted, however—more Gould than Beethoven. In his third program he showed such understanding of the all-Bach program that it stands out as a memorable event. He brought exceptional intellectual understanding, fine feeling and discipline to the D Minor Concerto and the Brandenburg No. 5.

IDA HALPERN

BERLIN

■ With recitals waning, the season of orchestra concerts and opera performances was in full swing through the first week of July. Conductors appearing with the Berlin Philharmonic during recent weeks included Eugene Jochum, Jascha Horenstein, Ernest Bour, Alceo Galliera, Fritz Rieger and, of course, Herbert von Karajan. After the close of the official series of subscription concerts, the Berlin Philharmonic offered six "between season" concerts—a welcome idea and an excellent occasion for promising conductors and soloists to give their Berlin debuts under most pleasant circumstances. The best-remembered names from this year's debuts are those of Klaus Pringsheim from Tokyo, George Singer from Tel Aviv, Antonio de Almeida from Lisbon, and pianists Francis Bamberger and Rolf Kuhnert. Two excellent conductors heard with the Radio Symphony (formerly RIAS) Orchestra were Lorin Maazel and Mario Rossi.

At the Stadtische Oper we had a program of new ballets: Gottfried von Einem's "Medusa," Stravinsky's "Agon," and Werner Egk's "Joan from Zarissa," all three supervised by choreographer Tatyana Gsovsky. This was followed by a rather uninspired production of Benjamin Britten's opera, "The Rape of Lucrece." Then came Moussorgsky's "Boris Godounov" which was undoubtedly an outstanding production, although Joseph Greindl was surprisingly ineffective in the title role. As Marina, Irene Dalis added another role to her already considerable list of brilliant vocal achievements. The East Berlin Staatsoper staged Prokofieff's "Betrothal in a Monastery," a rather heavy production of a charming opera-buffa. The season finished with a "Lohengrin" in which the title role was sung by Joseph Traxel.

Hamburg and Stuttgart have recently seen successful performances by the American Ballet Theatre. (Alas, the more interesting ballets by Herbert Ross and Kenneth MacMillan were not billed in Germany!) Another American guest, the Philadelphia Orchestra, played to enthusiastic audiences in Cologne and Munich. Cologne, too, recently played host to the 7th Congress of the International Society of Musicologists, presided over by Paul Henry Lang from New York.

■ This summer Munich celebrates its 800th anniversary—reason enough for a series of special events, most of which have to do with music. One event certainly deserves to be singled out: the reopening of the Cuvilliés Theatre, now called the Altes Residenztheater. A rococo gem, this theatre was built in 1753, and it was here that Mozart's "Idomeneo" was first performed in 1781. Later the theatre became defunct but was rediscovered and became the birthplace of the Mozart renaissance at the turn of the century. During the war the invaluable rococo interior decorations were removed for safekeeping shortly before the building was destroyed by bombs. After the war, a modern theatre was built on the same site. Now the old Cuvilliés Theatre has been rebuilt in its old form, with all its original interior decorations, and Europe again possesses a unique jewel of a theatre. Suitably, Mozart's "Marriage of Figaro" was chosen for the opening performance, but we consider it an act of treachery that the opera was sung in German. The cast consisted of Claire Watson, Erika Koeth, Hertha Topper, Karl Kohn and Keith Engen, conducted by Ferenc Fricsay (who resigns at the end of this season as Generalmusikdirector of the Bavarian State Opera, to be succeeded by Joseph Keilberth from Hamburg) and directed by Rudolf Hartmann. Strauss' "Capriccio" was also performed and might have been composed especially for this intimate house with its atmosphere of elegant sophistication. Musically, however, the performance was not up to the standard set by the architecture, sung, as it was, mainly by some embarrassing guests from Hamburg.

HORST KOEGLER

VIENNA

■ One great musical event has followed another in Vienna recently. The Czech Philharmonic gave a guest concert under the baton of Karel Ancerl and evoked much enthusiasm with a splendid performance of Leos Janacek's "Missa Glagolskaja," written to an ancient Slavonic text. This work, composed in 1927, is a happy union of deep devotion with an almost festive spirit. Choir and orchestra made this performance the highlight of their Vienna appearance.

After the Leningrad Philharmonic "Glinka" Choir cancelled its appearance (promising to make up for it in the autumn), the Budapest Choir and the Budapest State Concert Orchestra under Nikolaus Forrai was the last of the Iron Curtain artists to appear before us. The Hungarian guests performed the difficult cantata "Die Zerzauberten Hirsche" by Bela Bartok and Zoltan Kodaly's "Te Deum." The finale of their program was the patriotic "Psalmus Hungaricus" by Kodaly, for which they were the ideal interpreters.

■ The most interesting evening of the recent Choral Festival was the Arthur Honegger concert by the combined radio choruses of Hamburg and Cologne, the Cologne Radio Orchestra, and a few magnificent soloists under Wolfgang Sawallisch. On the program were two great choral works: by Honegger: "The Dance of Death" 'and "King David." The success of these performances should assure the organizers of this festival of the appeal of contemporary music.

Werner Egk, famous German composer, conducted a performance of his opera, "Irish Legend," which ranked second in importance in the Choral Festival. Egk's style—a musical language based on the rhythm of German words—is clearly apparent in this work as it was interpreted by Coertse, Berry, Wiener, and the Choir of the Vienna Singakademie. Other highlights of the festival included concerts under Otto Klemperer (Brahms "German Requiem") and Herbert von Karajan (Bach's B minor Mass)—both unsurpassable performances.

The State Opera's contribution to the Festival was a splendid new production of Stravinsky's "Oedipus Rex" with Jean Cocteau as narrator and Von Karajan conducting. And Verdi's "Falstaff" presented us with a choice roster of artists: Elisabeth Schwarzkopf, Anna Moffo, Giulietta Simionato, A. M. Canali, and Tito Gobbi outstanding in the title role. A masterly "Electra" performance under Karl Boehm brought us one of the best operatic evenings of the season, with Christl Goltz, Jean Madeira, Lisa della Casa and Kurt Boehm in the leading roles.

GERHARD BRUNNER

BAYREUTH

■ Its eighth post-war season shows Bayreuth again on the path towards new discoveries—this time of musical, or more exactly vocal, rather than the usual scenical nature. The most astonishing thing about Bayreuth in 1958 is certainly the load of new singers who have arrived at the Green Hill. Of course, Americans are well familiar with the art of Jerome Hines (the new Gurnemanz), as are Berliners with that of Sandor Kónya (the new Lohengrin), or of Hans Beirer (the new Parsifal). Nevertheless a debut of a singer at Bayreuth has still its special meaning, and there have been no less than 22 debutants this year (out of a total of fifty soloists). If Mr. Hines has at once been able to add the unequivocal critical ac-

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In London, LEONTYNE PRICE *and friends sit for an informal portrait. Clockwise from Miss Price: Composer* ARTHUR BENJAMIN, JACK HENDERSON *of the American Embassy, Tenor* WILLIAM LEWIS, *Royal Opera official* WILLIAM BERESFORD, *TV producer* BERNICE WEILER, *pianist* EARL WILD.

claim of the sternest European Wagnerites to his considerable list of American achievements, the other two main discoveries have been Canadians: Jon Vickers (Siegmund) and Donald Bell (in the often underrated, though really fiendishly difficult role of the "Meistersinger" watchkeeper). Actually foreign singers have been more dominant than ever before, but by now they are accepted as highly welcome guests rather than as competitors and invaders on a territory which is clearly no longer the domain of German singers. Thus it was with a sort of amusement, that one read the new "Lohengrin" cast, which, conducted by André Cluytens, and consisting of the singers Leonie Rysanek (Elsa), Astrid Varnay (Ortrud), Sandor Kónya (Lohengrin), Ernest Blanc (Telramund), Keith Engen (König Heinrich) and Eberhard Wächter (Heerrufer), did not contain one German singer.

Of course "Lohengrin" is a work, which eminently suits Wieland Wagner's abstractionist, or stylized approach. The stage is set up as a wide semi-circle, raising slowly in curved steps towards the bright plain blue background. The chorus is placed on the steps and sings towards the audience, even when Lohengrin makes his entrance behind them with the swan, which has been modelled by one of Germany's foremost sculptors. Strangely enough this completely antirealistic approach comes out triumphantly, as it emphasizes the mystery which surrounds the protagonist. The basic platform in front of the steps is reserved for the soloists only, and a mere branch of the oak, fastened somewhere above the stage and looking like cut out from a medieval book of miniatures, is the only décor, with all the necessary scenic atmosphere evoked by genial lightening. The visionary impact of this first act —and, of course, of the last act, too— is overwhelming. The décor for the cathedral scene could not have been more simple, tasteful and effective; it consists of a staircase, two monumental altar-candlesticks and a construction of arches which seems to be suspended in the air. Wieland the designer is less successful in the first scenes of Act II (balcony) and III (bridal chamber), the more realistic treatment of which does not blend too well with the austere conception of the other scenes. As a director he moves his masses and soloists with utter economy, never allowing for a moment any movement just to keep the attention of the audience. But the eye never tires of absorbing the magnificent colors of the costumes and the ravishingly beautiful light which he diffuses over the whole space.

The musical quality of the new production has provoked some criticism, and there were no few complaints about André Cluytens' very clear and transparent, most beautifully sounding reading, which, however, deprived the score of all its mysterious and miraculous qualities. With the singers, the complaints were not directed against any lack of vocal splendour; in fact, it was throughout acknowledged that post-war Bayreuth has never assembled a cast with a similar high standard of vocal beauty. (There was some controversy in the case of Rysanek, Kónya and Engen). However, there was universal agreement, that this was on the whole one of the most satisfactory productions of new Bayreuth so far.

HORST KOEGLER

HOLLAND

The opening of the Holland Festival was highlighted by the world premiere of Sem Dresden's opera, "Francois Villon." The piano version was completed just before the composer's death in 1957, but the orchestration for this performance was excellently completed by Dresden's pupil and friend, composer Jan Mul. The text, in French, was compiled by Dresden from parts of Champion's biography of Villon and from the poet's own works. Dresden was not interested in the conventional operatic drama, and this work is largely a picture in sound of the soul of the artist. The music, which has a very French orientation, possesses an aristocratic character and provides an extremely subtle frame for the stage action. The performance at the Nederlandsche Opera was on a high level. The young lyric baritone Hans Wilbrink debuted in the title role, and the seventeen lesser roles were all excellently interpreted. Wolf Dieter Ludwig staged with much talent and imagination; Nicolaas Wijnberg created beautiful decors; and conductor Alfred Eichmann gave a conscientious reading, although a more French-oriented conductor would have been preferable.

An undoubted highlight of the Festival was the Arnold Schoenberg Evening. Peter Diamand, artistic leader of the Festival, presented two one-act operas: "Erwartung" (Expectation) and "Von Heute auf Morgan" (From Today to Tomorrow). Under the direction of Hans Rosbaud, soloists Erika Schmidt, Derrik Olsen, Herbert Schachtschneider, Maga Laszlo and the prima donna of the Hamburg Opera, Helga Pilarczyk, gave excellent performances.

■ The Philadelphia Orchestra under Eugene Ormandy triumphed at the Concertgebouw in Amsterdam. With Van Cliburn as soloist, this concert ranked among the most spectacular events of the Festival. Samuel Barber's Adagio for String Orchestra opened the program, followed by Brahms 2nd Symphony, the Tchaikovsky Piano Concerto No. 1, and Ravel's second "Daphnis et Chloe" Suite. Van Cliburn proved himself a virtuoso of the first order and was rewarded with an ovation.

The Deutsche Oper am Rhein presented Richard Strauss' "Ariadne auf Naxos" in the Koninklijke Schouwburg in The Hague on July 1. Ilse Hollweg as Zerbinetta sang her difficult coloratura music admirably. Hanna Ludwig presented a very clever and aristocratic version of the Composer, while Christel Goltz interpreted the title role with her usual magnificence.

The other Deutsche Oper production was "Die Sache Makropoulos" (The Makropoulos Affair), the penultimate opera by the Czech composer, Leos Janacek, with a libretto by Karel Capek. Dealing with the logic of death, the action onstage was kept in a kind of spoken song style. Hildegard Hillebrecht, as the 300-year-old central character, played and sang in a truly phenomenal style. Conductor Arnold Quennet contributed much to the success of this fascinating performance. Enormous ovations followed.

The Nederlandsche Opera's "Un Ballo in Maschera" was also a success, with Gre Brouwenstijn, Giuseppe Zampieri, Eugenia Ratti, and Anny Delorie outstanding in an excellent cast. Herbert Graf provided distinguished staging, and Francesco Molinari Pradelli was an inspired conductor.

Equally remarkable was the performance of "The Barber of Seville," with Renato Capecchi, Guus Hoekman, Cora Canne Meijer and Fritz Ollendorff heading the excellent cast.

■ Other musical events of note: The Concertgebouw Orchestra in two concerts, one under Edward van Beinum, the other under Hans Rosbaud. The van Beinum concert introduced a new work by Marius Flothuis, "Symphonische Muziek." It has a very personal style and is a valuable addition to the present repertoire. . . . The Sonata da Camera ensemble presented baroque music by Corelli, Schwindl, Handel and Michael Haydn. . . . The Hungarian String Quartet offered three evenings, including music by Mozart, Beethoven and Bela Bartok. . . . The Residentie Orchestra after performances under Giulini and Erich Leinsdorf, concluded the Holland Festival with a gala concerto under its own conductor, Willem van Otterloo. Eugenia Ratti sang arias by Bellini and Rossini, and the brilliant evening closed with Bruckner's 3rd Symphony and enormous applause for van Otterloo and his orchestra. LENY NOSKE-FRIEDLAENDER

HELSINKI

■ Helsinki's annual Sibelius Festival this year took place between June 7 and 17. In past festivals only Sibelius' own works were played, but this year a limited number of other well-known composers were programmed. Unquestionably the greatest interest this year centered on Sibelius' "Kullervo" Symphony. In accordance with the composer's explicit instructions, this work had not been publicly performed since 1893. It is not known for what reasons Sibelius did this, but probably he did not consider the work to be fully representative. It is also true that this symphony is more programmatic than his later compositions. However, the "Kullervo" Symphony is most valuable from the historic point of view, and for this reason we are obliged to the festival managers for having scheduled it. The symphony has five movements, during which the two soloists (Liisa Linko and Matti Lehtinen) were both shown to advantage. Jussi Jelas conducted the Helsinki City Symphony.

Nils-Erik Fougstedt, the well-known

Finnish conductor, gave a superb interpretation of Sibelius' exquisite 3rd Symphony. Another young talent among Finnish conductors, Paavo Berglund, conducted both the dark 4th and the mystical 5th symphonies with great skill. Under his baton, Anton Dermota from Vienna admirably interpreted songs by Mozart and Sibelius.

Paul Kletzki, one of the foreign guests, conducted the Finnish Radio Symphony Orchestra on two evenings. The programs included the 1st and 7th symphonies as well as the impressive "En Saga." Kletzki really held the audience in his dramatic grip here as well as in Brahms' "Tragic Overture," Wagner's "Siegfried Idyll," and Beethoven's 3rd Symphony. Isaac Stern was soloist in Sibelius' Violin Concerto. An aristocrat of his instrument, Stern showed a command of Sibelius equal to the other outstanding works in his repertoire. Stern also gave a recital accompanied by the masterly pianist Alexander Zakin.

The festival concluded with two concerts by the complete ensemble of the Danish State Radio Symphony Orchestra from Copenhagen under the direction of Thomas Jensen. Jensen once again made it clear that he is one of the very best of Scandinavian conductors. Both concerts, of course, contained music by Sibelius and Carl Nielsen. Emil Telmanyi performed the intricate Nielsen violin concerto most elegantly, and Bach's Partita in D minor for solo violin revealed this Hungarian-Danish violinist as a distinguished virtuoso. The Borodin Quartet from Russia played Sibelius' only string quartet, "Voces Intimate," in a splendid, unforgettable fashion. The program also included quartets by Beethoven and Borodin.

ERIC DIEFENBRONNER

FRANCE

Aix-en-Provence

The enormous success of the Festival of Aix-en-Provence 1958 was centered around Mozart's "The Magic Flute" which was presented here for the first time. Vocally and musically, the performance was of great beauty. The stage designer, Jean-Denis Malcles and the stage director, Jean Pierre Grenier deserve praise for having given the Festival an artistic triumph. The vocal interpretation showed excellent ensemble work. The American soprano, Teresa Stich-Randall has an ideal voice and incomparable technique. She was a Pamina of rare quality. The young German tenor, Fritz Wunderlich, gifted with one of the finest lyric voices, was an incomparable Tamino. The same can be said about the German bass, Ernst Wiemann, although his lowest register lacked the volume desired for the role. Papageno and Papagena was deliciously performed by the Viennese baritone Walter Berry and the ravishing Sylvia Stahlman, also an American. J. Ch. Benoit, the only French member of the cast was a remarkable Monostatos. Only Mimi Coertse, a South American soprano, lacked the vocal liveliness necessary for the Queen of the Night. We were told that she was over-tired, but it was a pity that she couldn't exercise her capacities. The Orchestra of the Societe des Concerts of Paris was conducted by Jonel Perlea, replacing George Solti who was indisposed. Two other offerings were "Don Giovanni" and "The Barber of Seville." They are already traditional works for Aix and their success was assured. Don Giovanni was beautifully sung by the Spanish baritone Antonio Campo, who did the part two years ago. A fine voice and noble bearing and perfect musicality make him an ideal interpreter of the part. Magnificent also was Stich-Randall as Donna Anna. Consuelo Rubio does not have the temperament for Donna Elvira, and Panerai, who was a magnificent Figaro, was disappointing as Leporello. But the orchestra under the magnificent direction of Hans Rosbaud and the choirs under that of El Brasseur helped to make the performance a success. I have no restrictions in praising the "Barber." Under the magic baton of Carlo-Maria Giulini of La Scala, it was a scintillating performance. My compliments to the entire group, which consisted of such prominent names as the tenor Mario Spina, Cortis, Calabrese and Panerai. A special mention must be made of the magnificent Teresa Berganza who sang the very difficult contralto version. At 23 years of age, her voice has exceptional volume, great beauty of *timbre*, and she was histrionically magnificent.

Now to the concerts which this year were dedicated to contemporary music and offered several world premieres. The Orchestra of the Sudwestfunk of Baden-Baden, under the baton of Hans Rosbaud, gave an excellent performance of a program of Stravinsky. The violin Concerto by Heinz Stanske received its first performance, and on the following day we heard, for the first time in France, "Nachtstucke und Arien" by Hans Werner Heinze. The arias were particularly lyrical with a strange but effective orchestral accompaniment which reminds the listener of the painting technique of the Pointillists. The singer was Gloria Davy, again an American. At the same concert, the German pianist, Maria Bergmann gave a vigorous interpretation of Schoenberg's Piano Concerto. The following concert offered a program of twelve-tone music by Pierre Boulez. He presented one of his most recent works, "Two Improvisations from Mallarmé," a cantata for coloratura and nine instruments. Preceding this performance was the "Kontra Punkte" by K. H. Stockhausen. The first performance of a "Partita" for two pianos by Gold and Fizdale was presented by the American pianists, and proved to be a great triumph. The "Sonata" by Poulenc, long a repertory piece of these admirable duetists, shared with the work by Auric the enormous success of this concert which was one of the most prominent of this year's Festival.

Mentone

The charm for which the Festival of Mentone is richly so famous cast its spell again this season. The scene of the concerts, the Parvis Saint Michel is ideal; it is, so to speak, between the sea and heaven, bordered by two ravishing churches and picturesque old houses, and the view which encompasses the Italian coast, which is very close, makes attendance at the concert a unique experience. The Festival is dedicated mainly to chamber music and to recitals. This year we heard the Virtuosi Di Roma, under the direction of Renato Fasano, in performances of "Il Cimento Dell'Armonia and Dell'Invention" of Vivaldi, in the original version of 1725, and also, the "Four Seasons" by the same composer—perfect interpretations. The following evening was devoted to the performance of three quartets by Beethoven, Op. 18, No. 4, Op. 59, No. 2 and 3, executed by the famous Hungarian Quartet in a brilliant style and with sheer perfection. The following day the famous German pianist Wilhelm Kempe was heard on a specially constructed new piano. He played very impressively the Sonatas, Op. 14, No. 1, by Beethoven, the "Fantasy" and the "Papillons" by Schumann.

■ The ravishing spa at Enghien, just at the doors of Paris, each year gives a festival of ballet and opera which unites artists from La Scala in Milan, Vienna, Bayreuth and Salzburg. This year we heard two very little-known works: "La Sonnambula" by Bellini, and Giordano's "Andrea Chenier." At this premiere we discovered a new and exceptional singer, Gianna d'Angelo, who has unique charm, and a magnificent coloratura which is clear, of beautiful timbre and handled to perfection. "Andrea Chenier" was dominated by the sensationally powerful voice of the tenor Franco Corelli. Anna de Cavalieri's fine dramatic soprano and the excellent baritone Anselmo Colzani rounded out an ensemble which earned a deserved triumph. Franco Patane was the conductor.

SUZANNE DEMARQUEZ

ISRAEL

■ Having maintained an uninterrupted contact with the famous Israel Philharmonic Orchestra since its inception in 1936 as the Palestine Orchestra, I was still surprised by the magnitude of its programming during July 1958. The orchestra offered a series of nineteen events during this hot month, all of which were sold out to more than 50,000 enthusiastic music lovers! Part of the enthusiasm, of course, was generated by the first appearance in Israel of Dimitri Mitropoulos as guest conductor of this fine orchestra.

During his five-weeks stay in Israel, Mr. Mitropoulos conducted no less than eleven concerts and eight repeats of a concert version of "Tosca" in order to satisfy all subscribers. It is a fact that, in proportion to its population, Israel boasts the highest percentage of subscribers to philharmonic concerts in the world. There are 22,500 subscribers, not counting the enormous attendance at special, popular and Army concerts. Five percent of the entire Tel Aviv population regularly attends concerts, whereas a city like Baltimore boasts not more than 0.26% ticket buyers. Fully ninety percent of the Israel Philharmonic operating expenses are converted by attendance fees.

Due to lack of rehearsal time, Mitropoulos had planned not more than two symphonic programs. He programmed his own transcription of Bach's

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Principals in concert version of "Tosca" in Israel (report below): HILDE ZADEK, RICHARD TUCKER, DIMITRI MITROPOULOS.

Organ Prelude and Fugue in G minor, and a bow to the Jewish composer Mendelssohn was made with the playing of his "Reformation" Symphony, never performed in Israel before (probably because conductors seem wary of presenting the Lutheran Chorale as used in the last part). Kabalevsky's Fourth Symphony was scheduled at the request of the orchestra players so that they might be allowed to display their technical skill. Israeli nationalism was acknowledged by the first performance of Robert Starer's Second Piano Concerto, played by the young and extremely talented Israeli pianist, David Bar-Illan who had introduced the work last season with the New York Philharmonic.

"Tosca" in concert form was a rare treat to the Israelis who have no opera house and they responded with great enthusiasm. Mr. Mitropoulos' rendition of this work at the Metropolitan Opera is justly well-known. Richard Tucker as Cavaradossi dominated the ensemble with his extraordinary interpretation. Viennese Hilde Zadek, an Israel-born soprano, and Cesare Bardelli, both supported by local artists in minor roles, completed the superior company.

Mitropoulos' vivid personality impressed everybody as much as his great artistic talent. On July 4, in the presence of Prime Minister Ben Gurion, members of the government and the entire diplomatic corps, he led the Philharmonic in "The Star Spangled Banner" and the Israeli anthem, "Hatikvah." Mitropoulos not only led the orchestra but, facing the audience, he directed three thousand fans in the singing of the hymns. Mr. Mitropoulos will never be forgotten in Israel, and Israel has acquired a new and devoted friend.

GISELLA SELDEN-GOTH

BUENOS AIRES

■ The present opera season coinciding with the 50th anniversary of our Colon Theatre, a special program of operas was arranged with famous artists of world-wide repute.

"Otello," Verdi's masterpiece, under Sir Thomas Beecham's direction, was one of the finest productions presented at our great auditorium. In his first appearance in the Argentine Republic, the famous British conductor gave us a most valuable version of the opera and was applauded enthusiastically by the audience. It was also Ramon Vinay's—the Chilean tenor—first appearance before our public. His performance of the jealous Moor was of an artistic quality so far unmatched. Giuseppe Taddei, as Iago, gave us first-rate dramatic singing. Antonietta Stella's Desdemona was another magnificent interpretation from this noteworthy soprano, reaching great heights in the last act, with the Willow Song and the Ave Maria. I. Pasini as Cassio, S. Negroni as Emilia and G. Modesti as Ludovico, completed the cast. The chorus, under Tulio Boni's direction, was convincing and Ricardo Moresco's "mise en scene" was effective.

"Carmen" was also an unforgettable event under Beecham's direction. Jean Madeira, the American mezzo soprano, made her debut in our country in the role of Carmen, to which she brought a warm and suggestive voice and an attractive figure. Gesy Broggini made an interesting Micaela. The tenor Pietro Miranda and the baritone G. Taddei were vocally correct but their faulty French is to be deplored.

For our gala night, commemorating the 142nd anniversary of our Independence, Donizetti's "Don Pasquale" was chosen. Fernando Corena, the bass from New York's Metropolitan, appeared in the title role. His generous voice and effective impersonation made for an outstanding performance. Angel Matiello was a very satisfactory Dr. Malatesta. The tenor Renato Sassola displayed a well-modulated lyrical voice. Hilda Hoffman, in the difficult role of Norina, won warm applause. The experienced conductor Ferrucio Calusio, entirely at home with the production, directed most effectively. Hector Basaldua's new settings were unanimously praised by the crowded house.

Saint-Saens' "Samson and Dalila" reappeared at our Colon Theatre after several years' absence. Beecham's conducting was as brilliant as could be expected. Blanche Thebom—the mezzo soprano from the Metropolitan—amply satisfied the expectation created by her debut appearance here. Her rich voice and artistic approach made an outstanding success of her performance, especially during the "Mon coeur s'ouvre a ta voix," that drew enthusiastic applause from the listeners. At her side, the tenor Ramon Vinay was a noteworthy Samson, a role for which his voice is highly suitable. Giuseppe Taddei's High Priest was most correct. Other roles were sung by J. Modesti, Fernando Corena, Alvaro Bandini, Carlos Giusti. The chorus, so important in this opera, had been very well rehearsed by Tulio Boni.

LEOPOLDO H. FRIAS

CHILE

■ American baritone Robert McFerrin participated in a concert with the Chilean Symphony Orchestra in Santiago on Aug. 15, performing the "Five Songs on a Text by William Blake" by Virgil Thomson. Other works performed on the same program were "Don Quijote to Dulcinea" by Ravel, Berlioz' Overture to "Benvenuto Cellini," and Mahler's Symphony No. 1.

On Aug. 18 Mr. McFerrin gave a recital, accompanied by pianist Elvira Savi, featuring songs by Handel, Bach, Purcell, Schumann, Norman Dello Joio, among others.

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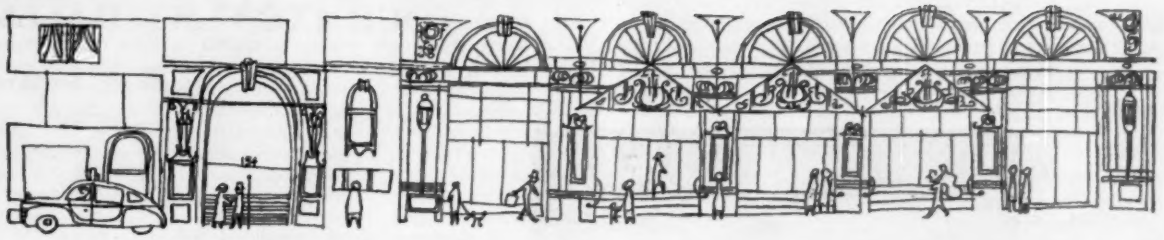

■ Don't let anybody tell you that we are currently suffering the summer doldrums. Muggy it is along our block (isn't it always?) but news and rumors of news are as hot as the August sun, visible or veiled. We were shocked to the point of heartbreak by the whisper in a loud decibel that one of the most lustrous of today's divas has been irked to a retirement decision. Definitely she (and we can't tell who), is *not* expendable. Let's hope it's only a wicked prevarication! Though we can remember when admired Elisabeth Rethberg said "It is enough," and no pleading could alter her decision. That was a painful loss to music lovers and to the young aspirants who just missed hearing Rethberg and several of the great-greats. If the whisper is true, we face a real vocal blow now.

■ **"Tony" Stivanello** and his charming Yolanda have just welcomed the arrival of a son and heir. Ecstatic and fervent congratulations from all of us. Give you one guess as to the name of the newcomer in our midst—*Antonino* natch! (Anthony Robert) on the register. Bocca lupo!

■ New York *is* a Summer Festival. Doings have been rampantly musical up in Central Park and one of the prettiest sopranos, **Sarah Fleming,** has been a featured soloist on orchestral-band concerts. Seems this young singer recently questioned our devotion to her. Why, Sarah Jane, honey, old Partout loves you madly! As will all the other folks out front whenever and wherever they hear your clear-voiced singing. Being a blonde beauty doesn't hurt, either. Fact is, we gave Miss Fleming (let's be dignified) a special write-up after a Town Hall date last season and the re-write wretch deleted us. It won't happen again, maybe.

■ A sweet little episode came to us concerning La Superba (**Callas** to you). She has been a bit off the front pages in recent months (straight singing instead of partying doesn't always make the columns). Seems when under fire, Callas said, "If I lost my voice most people wouldn't care. But my husband would care!" We hear reputably that she really adores the little man who is always there. And this we like.

■ There's a saying "Hollywood is like that." This might be extended to cover all film production. How come? Well, lovely **Franca Duval** who is listed in the world premiere of Menotti's newest opus, "Maria Golovin," in Brussels will be seen in the screen version of "Tosca" due in N.Y.C. this fall. The soprano was chosen for the film on the basis of her beauty and histrionic gift. The voice is dubbed in by another singer. Now I ask you!

■ Seems we are hipped this number on sopranos—and no flit handy! Well we love the dear girls, so here goes. Delighted to report that young **Rosemary Rotolo,** who came to NYC fresh from a debut with the New Orleans Opera Company, made a sensational audition for European engagements and will probably set sail for Germany and later Italy to show the folks over there her version of Nedda, Butterfly, Mimi, et al. It's a brilliant voice and she's a good looking brunette. When it comes to the ladies, Partout plays no favorites; we like 'em gilded or *brune* or various degrees of scarlet, just young and vocal!

■ So also we were happy to snatch a word with soprano **Helen Greco,** who though of Italian ancestry is a rare Austrian type beauty, Viennese to the fingertips. Now here's a good bet for TV Opera. Helen sings all the romantic lyric leads plus fine styled leider and contemporary songs. Put her on your *must* list.

■ While attached to several of the high voice category (now don't crowd, girls), we have to admit hearing mezzo **Betty Dubro** with much pleasure recently. Here's a gal, good looking, which is no flaw, but with the emotional intensity that makes grues down the spine in dramatic passages. Listen for her "Carmen" with Guido Salmaggi's Long Island forces in October.

■ Currently there is a lot of scuttlebut around and it looks as though the cash customers are in for a real surprise the first week of the Met's 1958-59 season. La donna e mobile! Or more especially, la primadonna, ecco!

■ A pleasant visitor, after a nine-year absence, was **Frederic Balazs,** conductor of the Tucson Symphony Orchestra. Well, maybe Fred has been in our town, but he must have by-passed us and we were real happy to see him looking so well and comfortable-minded. He says much has been added since he was last in the MUSICAL COURIER vicinity, to wit: a wife and four young Balazses. Plus a good press for his musical activities. Seems like a rapid approach to the ideal existence. Who was it said "Go West, young man?" To which we suggest, "but come in at least once a year with cheery news."

■ **Larry Turner** who commutes part of each summer between here and Glenora, N. Y., sends in word of a fine schedule of concerts at the Glenora Festival, July 26-August 3. Splendid music with excellent artists wake the echoes around Seneca Lake. And in the Music Grove, birds join in with a choral accompaniment, in time and in tune, honest! Besides the hospitable Bolvig family who sponsor and perform (Doris and her pianist-vocalist daughters), extras include the Art Exhibit of primitives and contemporary paintings in the Bolvig barn-studio and, for real homey atmosphere, Sunday night suppers at the local church in Lakemont.

■ Much interest has been aroused by the announcement from the Ford Foundation on the new project of awards for a dozen selected artists, chosen by nomination from a wide field of musicians. And this includes a related award to an equal number of composers who will receive assignments for commissioned works to be performed by the winning artists. This is a splendid conception. We recall a decade ago in Carnegie Hall the debut of a wonderfully fine soprano in a commissioned work, with Hugh Ross conducting orchestra and the Schola Cantorum. It was to us an unforgettable evening and it introduced Ellabelle Davis in the "Song of Songs" by Lukas Foss. It is a marvelous plan that the Ford Foundation consultants have innovated on a large and vital scale. Inspirational and provocative, it should enrich American music and enthuse artists, writers, teachers and concert managements in equal degree. It is happenings, or miracles, should we say, like this that keep us in the music business. Otherwise we might feel, as some do, like the lad who wrote pitifully to an advisor: "I joined the Navy," he stated, "to see what it was all about. Now I know. How do I get out of this?" But don't get us wrong. We love music. PARTOUT

CONTEMPORARY MUSIC IN OUR CONCERT HALLS

By Roger Sessions

Composer ROGER SESSIONS *was born in Brooklyn in* 1896. *A graduate of Harvard, he also studied at Yale and with Ernest Bloch in Cleveland and New York. He has taught at Princeton and the University of California, and was instrumental in organizing New York's New Music School. He has been an established composer of world fame since* 1923.

FIRST of all, I cannot speak *as a composer*. I do not know who "the composer" is; it is many individuals, all different. The tendency to classify individuals, though convenient and necessary, is a rather dangerous one. We think, then, in classes and generalities. Composers as "pressure group," "modern composers this and that." To think in terms of one's own professional group is still more dangerous.

What I would stress—what I think *must* be stressed—is that we are all, in our various ways, members of a musical community, and we can never get much of anywhere unless we can learn to think primarily in terms of that community.

We have gotten way beyond the point where we have to protect the American composer as such; we can afford to think in terms of *music*—not of the composer but of the music he writes. He is an integral part of the musical scene, here as elsewhere; we have composers because our musical life and experience has reached the point where gifted men have begun to feel the need to really express themselves.

But to think in terms of the interests only—or even primarily—of a professional group is a folly which can become dangerous—as for instance in the case of the Nazi doctors who without any qualms experimented on human beings, or public officials who would blithely destroy our liberties for reasons of administrative efficiency. Such attitudes, and I am still referring to the reasons why I cannot speak as "a composer for composers" misconceive the very *raison d'etre* of composing, and in the end injure the very interests they pretend to serve.

But, you see, I believe that composers have really something to contribute to our life and our musical experience. I would rather think in terms of the ultimate right of men and women to hear and to enjoy what the composer has to give. As with every other kind of experience, musical experience is something that has constantly to be renewed if it is to remain vital. I think that only if we look at it from some such standpoint as this can we get at a real solution of the problem.

We have arrived in the United States at a point where the outlines of an organic musical situation have begun to emerge. They have more than begun, but I prefer to understate. It is a situation in which we all have our roles to play, and the individual functions fully only in relation to that whole.

Contemporary music is *one*—you as much as I. It is not simply what composers do. Composers, today, as always, are what they are because of the whole environment into which they are born and in which they develop; and so are performers. They are all, in their several ways, expressions of the same mentality. A first class performance of a Beethoven symphony today is in today's terms just as truly as is the music of today's composers. Similarly, the composers of today are a product of our mentality and today's situation. For these reasons I have often said that in, say, fifty years, Schoenberg and Stravinsky — who are often taken to represent quite opposite poles in contemporary music—will not seem nearly so far apart as they do now. Just as in the case of Wagner and Brahms, who within my own memory were still widely regarded as virtually irreconcilable, future generations are likely to be more aware of the fact that these two composers were reacting to the same set of basic problems than to the fact that they found what seem still to us quite different solutions of them. One reason for this is that the generations which have followed them are heirs of both, and cannot be otherwise than affected by what both of them accomplished.

What I am trying to suggest is that composers, performers — in fact, all who have to do with music—are all in their many individual ways a part of our total musical life, that they have many and varied contributions to make to that musical life and thus their appointed (and inevitable) roles to play in that life. If we are to make that life as rich as possible, we must see that the music of contemporary composers is somehow made available, and in all of its aspects—and not for the sake of the composers, who by and large are doing their best—but for the sake of music and all it means in a vital culture.

The growth of our musical culture is one of the phenomena of our times. In 1910 and as of 1910 the decision of a young American like myself to become a composer was a wild dream —there were very few of them, and no visible possibilities of having a satisfactory career. Now our musical achievements have begun to be recognized in informed circles. We, as a musical nation, too, have been undergoing a kind of "reconversion" from a situation—and the mentality resulting—in which music and musical experience was something simply bought, to one in which it is primarily made, created and produced, here among ourselves. It is obviously time to give full recognition to this fact, and to revise

some of our habitual attitudes. Music, like anything else, can flourish only on the basis of constant renewal.

So, there are many, very many kinds of music—each an inevitable part of that picture—music for different purposes and playing different roles. Popular music—music for the movies, concert music, music written frankly for market, music written with no other end than that of expression, and the function is to provide musical experience on the most intense level. Also music which is purely and frankly experimental. But all these types of music exist and they are inevitable facets of a rich musical life. Each offers its specific kind of challenge. (It is refreshing to feel that there is an awareness of these challenges, and that mature men and women can get together and discuss their problems together.)

In each category there is good music, and less good, even bad music. A bad symphony is no better, just because it is a symphony, than a bad piece of popular music (perhaps it is even in a sense worse, since it is longer!); and good popular music endures, as does good music in any category. We still love, for example, the waltzes of Johann Strauss; and remember what Brahms wrote on Mr. Strauss's fan. (A few measures from "The Blue Danube" with this inscription: "Alas, *not* by Johannes Brahms.") In any flourishing musical community music will be present in a variety of situations, and a variety of music will result.

By "music which is purely and frankly experimental" I do not mean music which is simply new and unfamiliar; I mean music which deliberately seeks novelty in principle as well as in effect. Whether or not such music is of so-called "enduring value" is beside the point, which is that such music has its valid place in the total musical picture. Its presence on our musical scene is inevitable, and in no way to be deplored, provided it be recognized for precisely what it is. It is true that the pursuit of novelty for its own sake is not in the least new, nor does it produce new art, since it precludes all content except that of novelty per se and the result is almost sure to be without real charter, and therefore without real novelty. But the danger is always that in ruling out such music in principle, we immunize ourselves in practice against what is really new and really vital; and the fact is, too, that even the pursuit of novelty for its own sake may yield results which are of interest, even though such interest may prove to be fragile and short-lived.

The music point is that we cannot achieve a rich musical life if we bind ourselves hand and foot by an attitude of rigidity and dogmatism, and must see to it that whatever the practical exigencies of the situation, the ultimate goal, the richest possible musical experience, never be lost from view as a result of these practical exigencies.

Since I believe all these things, I try to understand the problems of all concerned as well as I can, and can see that they are very real ones. It would be folly for composers not to realize that musical enterprises have to be run as businesses; that if they are to survive they have got to not only count costs and watch receipts, but pursue a cautious policy as far as planning is concerned. This is a fact and it would be futile to gloss it over or minimize it in any respect. It has nothing to do with the disposition of those concerned, and it is idle to suppose that the problem is a simple one, or to be resolved in terms of the attitudes of those concerned—the indifference of managers, the hostility of Boards of Directors, the laziness or lack of courage of conductors, or any such considerations. The trouble is that individuals, however disposed, have little to do with the matter. They are confronted by facts of a quite unyielding character, and have to deal with these facts as well as they can. Unless and until other ways are found of providing the financial security of these enterprises, the facts will remain substantially the same, and the individual will have to deal with them as best he can, in terms of the interplay of forces involved. An enterprising manager, an enlightened Board, a courageous conductor (and above all, the combination of all three, which certainly is not known) can do a great deal; but the problem is both completely real and a difficult one. And above all, since my job is that of writing music, I have no solutions to offer, except that implied in the fullest understanding of the problem in its total aspect, and patient moving in the right direction by any means at hand.

It will help, of course, if it be never forgotten that contemporary music is here to stay; that no composer of today, no matter how "conservative" writes as he would have written had Schoenberg, Stravinsky and Bartok never lived; and that it has always been those composers who had something new to contribute, whose music has endured. It should be remembered, too, that, as in everything else, it is only through the constant meeting of new challenges that life and growth are maintained; and that, great as the classics are, the performance of them can degenerate into mere routine and will inevitably do so if new challenges are not constantly faced and met.

I have referred the different categories of music. It is my firm conviction that composers find the one to which each belongs, and steps out of it at his artistic peril. Why? Because a composer can produce good work only when he is fully involved; when

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he can put his whole self into it. If he puts only a part of himself, he is bound to fail. This is why composers of popular music so rarely write good symphonies or quartets, or vice versa; it is why Verdi's quartet is on the whole inferior to his operas and his religious music, and probably why Wagner's March for the American centennial is an inferior work. It is also the reason why composers write in the styles that they do. It is impossible to conceive that a gifted composer, who lives creatively with his music day and night and with the utmost intensity, should not be aware of relations between tones, or rhythms, that are unfamiliar to those whose experience of music is a different one from his, or that he should not translate these vivid sensations into musical terms. It is his nature and in fact his obligation to do this.

Composers are giving, always *do* give, melody and rhythm, though these are not always at first recognizable as such by those who think of them in terms of the past. Wagner, Beethoven, even Verdi in "Rigoletto" were criticized by some contemporaries as having no melody. Then there was the answer given by Carl Bergmann, conductor of the New York Philharmonic during the 1850's, to a committee of ladies who complained of Wagner's music and said "the people don't like it." Bergmann answered: "Den dey must hear him till dey do."

All these facts are known, and though there has been quite a little movement in certain quarters to play them down, they still stand in the record. It is quite true that the greatest composers of the past did not starve in garrets, as certain popular legends had them doing. This is not the issue —and as a matter of fact I do not know of any contemporary composer who is starving in a garret, either. But the composers of the past, like those of today, were championed at first by small groups of devoted admirers, groups which gradually—sometimes very gradually indeed—grew larger; and in the process they met with much opposition from large sections of the musical world.

We are confronted today by another factor—the change in size and nature of the public. I very much wonder whether the portion of the public vitally interested in new music is any smaller than ever before: it was always incalculably small. Musicians were protected as a matter of course, or sponsored by small groups of enthusiasts. I have come very slowly

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to the conclusion that we live in one of the most remarkable periods in music history.

In 1900 the public in the United States still consisted of a very few thousands scattered in the large centers—the public for "serious music," that is. Outside the large centers it was few and far between, and generally desultory. This situation prevailed, by and large, till the 'twenties, when the radio and the undertaking of classical recordings suddenly began to bring music to many millions and the serious effort was made to bring in as many more as possible. This means appealing not primarily to those who love music most, but above all to those to whom it means much less.

If one looks over the music of the last fifty years, one cannot but be struck by the amazing volume of creative achievement which it represents. One can realize this in retrospect and see how it holds up in comparison with other periods. We don't have to ask whether anyone has lived in that time who can be compared with Bach or Mozart or Beethoven. Who can possibly tell, at this point? As far as *careers* are concerned, either Stravinsky or Bartok, or Schoenberg, for that matter, could be compared with them. As to the value of the music "under the aspect of eternity," only time can tell.

But we think, in music, too much in terms of masterpieces only. This is not true in other fields. Who, in reading a story by an unknown author, complains that it is not equal to Shakespeare or Tolstoy? We might also well stop putting "contemporary" music in a special category, as if it were in a quite different category. Contemporary music is, after all, the music which is being made today—but it is "music" in the same sense that music has always been.

In the same connection it might be well to remember that composers are human beings like everyone else. I remember being asked by one of our wealthy and solid citizens, in about 1918, what I thought of "this man Debussy"—still a "modern" composer and living at that time—and being told that he, my questioner, considered Debussy as "some kind of degenerate." We still have such people, though possibly in a more sophisticated form. I have sometimes wished that they could have been with me one evening when I was visiting Schoenberg, and seen the latter in the midst of his family, and at one moment being pommeled by his ten-year-old son, who had shortly before entertained my children by sliding a large pail of water, suspended by a coat hanger, down the banisters!

In any case, a composer's first obligation is to give the very best he can. This means that he must give in fullness of conviction and uncompromising expression. He cannot communicate otherwise. If his message is a strong one, he will arouse enthusiasm, and if enthusiasm, opposition also. Gertrude Stein once commented on this when she was in Hollywood in these words: "I know you want me to tell you how I get my publicity. Well, it's this way. I write to please myself—only myself, no one else. So I succeed in pleasing myself fully. Therefore I succeed in pleasing some others fully. Therefore they go out and act as messengers for me. The trouble with you is, you try to please everybody. Therefore you please nobody full; therefore you have no messengers, and you have to hire press agents. . . ."

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THE WINNING CASE OF OPERA

(*Continued from page 7*)

■ The more American composers and their operas are given a hearing, the more good new works will be discovered to enlarge and enhance the repertoire. Not every piece of music is expected to be a masterpiece, but if it has any musical quality or value at all, it will serve a purpose in contributing in some measure to its field. Let every creative artist be given the chance he demands and deserves so that the audience as individuals can be his judges. What can be more gratifying than a public's participation in choosing its culture, establishing its own musical scene? For we have learned that there is not only an audience for opera, but also one for contemporary opera and for American contemporary opera. The doubtful producer, director, and publisher must and will believe it. The composer always knew it. Contemporary opera in America is coming into its own. Through continued and increased participation by all, its cause will be strengthened and won.

SCHOOL NEWS

By GID W. WALDROP

Sigma Alpha Iota National President MRS. JAMES G. KIRK *of Oklahoma City presents the fraternity's annual TV Award to NBC General Music Director* SAMUEL CHOTZINOFF, *representing the prize-winning NBC-TV Opera Theatre. Also honored: Leonard Bernstein's "Omnibus" presentations.*

Long Island Institute of Music Starts Expansion Program

The Long Island Institute of Music has announced plans to start construction of a new building four times larger than their present structure. According to Dr. Edward B. Hornowski, Director, the new home for the music institute will contain 41 classrooms and studios, in addition to a 600-seat auditorium. The school would then be one of the largest private schools of music and art in the country.

Keeping pace with the school's expanding classes and curriculum, the school has recently added several distinguished members to its faculty. Mr. Augustin Duques, formerly solo clarinetist under Arturo Toscanini, has been named to head the Department of Woodwind Instruments. Mr. Duques also has a long record as an instructor, and his students hold a number of first chairs with leading symphony orchestras. Zaven Khatchadourian, concert pianist and composer, has been appointed Master Teacher of Piano. Dr. Victor Carapetyan, presently with the New York Philharmonic Symphony Orchestra, is head of the Stringed Instruments Department. Newly added to the institute's curriculum is Harp instruction, which will be taught by Miss Jean Mortell.

Mu Phi Epsilon Convention

Nearly 400 members of Mu Phi Epsilon, national professional music sorority, attended the sorority's 34th biennial convention held at the Sheraton-Cadillac hotel in Detroit, June 24-28. The 79 collegiate and 59 alumnae chapters were represented by business delegates and by music delegates who performed on the afternoon and evening concerts and miniature musicales throughout convention.

Special "Salute to Mu Phi Epsilon" was made by the Detroit Summer Symphony, under the direction of Walter Poole, with Carol Smith, contralto soloist, for its June 24 concert in the Ford Music Shell on the Michigan State Fair Grounds. The convention members were special guests and were honored by the presentation of the sorority's president, Eleanor Hale Wilson, Seattle, Wash., on the radio broadcast portion of the evening's program.

Guest speakers for the banquets were Dr. Rudolph Ganz, president emeritus of the Chicago Musical College of Roosevelt University, and Dr. Walter E. Cole, First Congregational Church, Detroit. At the final banquet, the convention also was privileged to hear two other Mu Phi Epsilon musicians in the professional field. They are Eunice Podis, Cleveland pianist, and Denise Morand, French cellist of Kansas City, both of whom have had New York debuts at Town Hall.

The new National Council officers who were inducted into their offices for the biennium are Miss Rosalie V. Speciale, San Jose, Calif., president; Mrs. Hoy D. Davis, Jr., Washington, D. C., first vice-president and academic adviser; Mrs. Bert Thomas, Columbus, Ohio, second vice-president and music adviser; Mrs. Z. I. McCluggage, Denver, Colo., third vice-president and alumnae adviser; Mrs. Philip Maxwell, Chicago, fourth vice-president and public relations director; Miss Hilda Humphreys, Detroit, fifth vice-president and collegiate adviser, and Miss Ruth Havlik, Minneapolis, Minn., editor of The Triangle, national publication of the sorority.

Oberlin Students to Salzburg

Ninety-seven Oberlin College undergraduates, comprising the entire third year class, will sail from New York on Sept. 24 to begin one year of study at Salzburg, Austria's Academy of Music and Performing Arts — the Mozarteum. Oberlin students in residence at Salzburg will study required and elective courses in music theory, technique and history, together with German language and fine arts, and will receive full credit toward their Oberlin music degrees. In their senior year the students will return to Ohio to earn the Bachelor of Music degrees with specified major courses.

Conductors-Composers-Musicians West Coast Workshop

The two-week Conductors-Composers-Musicians Workshop held at Asilomar, Pacific Grove, California, June 29 to July 13, was the third such venture in as many years to be sponsored by the American Symphony Orchestra League. Conductors and musicians from community orchestras throughout the U. S. assembled to play great music in twenty-five rehearsal periods, all under the supervision of Dr. Richard Lert, former conductor of the Berlin State Opera, who during his retirement the last twenty years has assumed the direction of the Pasadena Symphony. Dr. Erno Daniel, conductor of the Wichita Falls Symphony (Texas) served as Assistant Supervisor.

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Feature of the workshop was the performance of works by contemporary American composers — with the composers themselves present. Wallingford Riegger, Henry Cowell, Ernst Krenek, Walter Aschaffenburg, Peter Phillips and George Burt made comments and suggestions about their music which helps establish "tradition."

The three workshops held in California are made possible through the contributions of time and services on the part of the individual musicians who perform in the orchestra and a grant to the League by the Rockefeller Foundation.

FACULTY APPOINTMENTS

■ The Peabody Conservatory of Music in Baltimore begins its 91st year on Oct. 2, its first under the new director, Peter Mennin. Prior to Dr. Mennin's arrival in Baltimore, negotiations were completed for the addition of the following new teachers to the faculty: Elemer Nagy, head of the Drama and Opera Department of Hartt College of Music (a post he will retain) who becomes head of the Peabody Opera Department. Richard Kay, cellist of the Baltimore Symphony Orchestra. Robert O. Pierce, new first horn of the same ensemble. Blanche Benton Wilshin joins the Music Education Department, and Frank N. Jones will teach a course in *Music Library Techniques.*

■ Mel Powell, noted pianist of the 1940's and of late years a composer of serious symphonic music, has been appointed to the faculty of the Yale University School of Music. Mr. Powell will be an instructor in the Theory of Music, according to Dean Luther Noss.

■ Jascha Heifetz, one of the great violinists of all time, will offer a three and one-half months master violin class beginning in Oct. under the auspices of University of California Extension and the UCLA music department. The class will be limited to eight advanced students and ten auditors, the latter required to have had considerable experience playing or teaching the violin. Both students and auditors will be personally selected by Heifetz.

■ Isador Buchalter, well known piano pedagogue, was recently appointed Honorary Dean of Quincy College (Quincy, Ill.). Father Julian Wood, president.

■ Dr. James Paul Kennedy, Chairman of the Department of Music, Bowling Green State University, announces the appointment of Cardon Vern Burnham as Assistant Professor of Choral Conducting, effective Sept. 1958.

■ Max Rostal, British violinist, has accepted a Professorship at the Conservatoire in Berne (Switzerland) in addition to that which he holds already at the State Academy of Music in Cologne.

LELA HANMER, *of the American Conservatory faculty, was recently appointed conductor of the American Conservatory Orchestra. Miss Hanmer is also conductor of the Symphony Woods Orchestra which presented four recent concerts at the Hinsdale Community House.*

■ John Cage will give a course on "Experimental Composition" at the New School (New York) in the fall term beginning Sept. 25.

■ Bradley University (Peoria, Ill.) has just announced that Dr. Allen Cannon, a member of the Bradley faculty since 1945, has been appointed director of the Music School. Dr. Armin Watkins has been appointed to the piano faculty.

STUDIO NOTES

■ Ruth Singletary, Chicago opera coach, reports that artist-pupil Prudencija Bickus, a winner of the American Auditions Inc. of Cincinnati, made her debut as "Tosca" at the Teatro

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Nuovo in Milan, Aug. 12, and later sang in Florence. Also Michael Bondon, bass baritone, was to have sung a lead role in the American premiere of "Murder in the Cathedral," Ildebrando Pizetti's new opera, at the Empire State Music Festival, Ellenville, N. Y., but, of course, this performance was unfortunately cancelled.

■ Six New York recitals were given by pupils of Alton Jones, pianist, during the past season, including a debut recital at Carnegie Recital Hall by Louise Colusso. David Bradshaw appeared in Plainfield, N. J.; Mie Ogiso played in New Rochelle and Rockville Centre; and Anita Langbein appeared with orchestra in Lakewood, N. J. James Clyburn has been engaged to teach at Meredith College, Raleigh, N. C., and Jonathan Sweat at Millsaps College, Jackson, Miss. Whitney Thrall has been engaged to teach at the Nassau Conservatory, Rockville Centre, L. I. There was a large enrollment for Mr. Jones' summer master class. He will resume teaching at the Juilliard School of Music in October.

■ Ida Elkan, eminent pianist-teacher, has been elected the first active woman member of the American Society of Music Arrangers. Several of Miss Elkan's new books on music will be issued this season by Carl Fischer, which firm has been the Elkan publisher for the 32 years of her successful pedagogical writing.

■ Edwin Hughes' Summer Master Class in New York was attended by pianists and teachers from all parts of the country and from Canada. In addition to lectures, demonstrations and performance classes, the session included six evening recitals by professional students. These included Josephine Caruso, who has been soloist with orchestra in Carnegie Hall, and who will make her recital debut in Town Hall during the coming season; Dorothy Bullock, who has given two Town Hall recitals and who played John Powell's "Rhapsodie Nègre" with the New York Philharmonic in Carnegie Hall; Robert Smith, of the music faculty of Whittier College, Calif.; Jane Bergen, who was heard last season as soloist with the Massapequa Symphony Orchestra; Jeannine Romer, winner of the Atlanta Symphony's Young Artist Award. As a finale to the series, Edwin and Jewel Bethany

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Hughes played the following two-piano program: "Fantasie for a Musical Clock" (K. 608), by Mozart, the Brahms-Haydn Variations, Rachmaninoff's "Fantasie Tableaux," Saint-Saens' "Caprice Valse," "Wedding Cake," and Debussy's Fêtes.

COLLEGE PRODUCTIONS

■ Summer music in Rochester has included five Thursday evening concerts by the Eastman Chamber Orchestra, conducted by Frederick Fennell, and the sixth annual series of free grand operas, known as "Opera Under the Stars," in the Highland Park Bowl. Two concerts of chamber music by faculty members of the Eastman School of Music were given also in Kilbourn Hall. Early in the summer the city enjoyed its third annual Bach Festival by a selected choir from the Rochester Oratorio Society, conducted by Theodore Hollenbach.

"Opera Under the Stars" offered Mozart's "Don Giovanni," Menotti's "The Consul," and Smetana's "The Bartered Bride," each for two performances. The title role in "Giovanni" was sung by John Fiorito, a young baritone from Tarrytown, N. Y., whom Director Leonard Treash met at the Oglebay Workshop in Wheeling, W. Va., last year.

■ The thirteenth annual Chamber Music Center and Composers' Conference held five concerts on the Bennington College campus July 27 and 30 and Aug. 2, 6, and 9. Upwards of 100 musicians attended the Conference from all parts of the U. S., with one pianist from New South Wales and most of the participants from New England. Each concert featured the original compositions of attending composers, together with chamber and classic music, in the Carriage Barn of the College.

EUNICE PODIS, *Cleveland concert pianist, was featured at the recent final banquet of the Detroit convention of Mu Phi Epsilon, national professional music sorority. Miss Podis is a member of the Cleveland Heights Alumnae Chapter.*

■ The world premiere of "The Mountain Child," a one-act opera by two Montana University staff members, was a highlight of the Music Teachers National Assn. Western Division convention in Missoula July 27-31. The opera, with score by MSU composer-in-residence Eugene Weigel and libretto by novelist Robert O. Bowen of the English Dept., is set in the 1860's in Last Chance Gulch, the mining camp that became Helena, the capital of Montana. It is the story of the first white child born in the area and the effect of this event upon rough miners and, especially, upon Harry the Rock, an inn keeper who found fortune on the frontier but misplaced his human values in the process. The Christmas tableau enacted in the frontier setting renews the miracle of the Nativity in Harry's heart.

■ Present for the production in English of Verdi's "The Masked Ball" by the Indiana University music school was the translator, Peter Paul Fuchs, head of the opera department at Louisiana State University. The Hoosier school produced the Verdi opera Aug. 2 and 4. The performances were conducted by Wolfgang Vacano and staged by Hans Busch.

■ Music under-the-Stars, Antioch College's month-long prelude to a 1959 International Festival of the Arts, made its debut on Aug. 2, on the campus in Yellow Springs, Ohio. With Evan Whallon, conductor of the Columbus Symphony Orchestra conducting, an 18-piece ensemble opened the series of five Saturday night Pops Concerts with a program of familiar masterworks. Of particular interest was the appearance of Jean Harriman of Columbus as harp soloist and the premiere of Donald Keats' "Divertimento," with the composer conducting.

■ An impressive array of tomorrow's names in music assembled on Aug. 15 in the Amphitheater at the Aspen Music Festival for the Annual Student Concert. Participating in this concert were the Aspen Music School Orchestra, under the direction of student conductors and the Aspen Music School winners of the Concerto Competition. In addition, a number of original compositions were heard, composed by Aspen Music School students while studying with Darius Milhaud this summer, and performed by music school students and conducted either by the composer or by student conductors.

■ Outstanding among Summer activities in Birmingham was the Church Music Workshop, held at the University of Alabama, with Dr. F. L. Whittlesey, Minister of Music from Dallas, Texas, as consultant. The panel included Dr. Arthur Fraser, Director of Music, Alabama College; Dr. Helen Allinger, Mobile; and Betty L. Lumby, Alabama College, Montevallo. Workshop features included technique and problems of conducting a discussion of vocal development, reading and analysis of anthems, the program of Christian Education, hymns, choir work, children's choirs, and others.

■ On Aug. 18, the Music School of the University of Wisconsin gave a complete performance of Benjamin Britten's "The Rape of Lucretia," conducted and staged by Peter Paul Fuchs.

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Guild Members: Presidents

Merle Sargent of Miami is President of the Southern Division of the Music Teachers National Association. Guild Members who are presidents of their State Music Teachers Associations are: Stanley Sprenger, Pennsylvania; Wilhelmina Hoffman, Idaho; Elizabeth R. David, the new Maryland organization; Margaret Talbert Thorp, Arizona; Nelle O. Taylor, Kansas; Lemuel Childers, Okla.; Rachel Kent, Texas.

Fourteen Become Professionals

Nina H. Overleese of Tyler, Texas, has 14 former pupils who are now in colleges as music majors, 2 working for Doctorates, 3 with Masters in teaching positions, and 9 now in colleges.

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The Sergeant's Children Get Good Training

In May of this year, promptly at 11:15 two little pupils appeared for their audition at the Guild center at New Bern, N. C. They were brought by their father, 1st Sergeant Sherwood Peters of the Marine Corps, Cherry Point, who, within twenty-four hours had flown to Cuba in the action ordered at that time by the President, and back again without sleep to be sure that his little daughters would appear promptly at their auditions.

The Chairman of New Bern, N. C., Guild activities, Mrs. Nara Snornieks and her husband are examples of bravery in a new world as remarkable as the pioneers of two hundred years ago. The Snornieks escaped from Russian-occupied Latvia and were brought to America by a Lutheran minister, given $3, a house, and a job teaching music in a county school. With limited English, learned in European schools, and no knowledge of American ways, they arrived in the little town on a Friday, seasick and weary, with no presentable clothes, and were told that their opening concert would be the following Tuesday! The story of their next two years is full of heartbreak and humor, but now, after a brief seven years, they own a ilttle home of their own, a car, and are bringing real musical understanding to their more than a hundred pupils, most of them entered in Guild auditions. They have Masters' degrees from University of Riga and European musical Conservatories, and now seem very American. Auditions in New Bern are in the beautiful Governor Tryon Hotel, a veritable showplace, with the cooperation of the hotel manager, Louis N. Howard, whose own little daughter is beginning piano lessons.

ADI BERNARD *has just returned from another European trip where she played on the Paris radio. Miss Bernard has entered all her pupils in Guild Auditions since she first started teaching, for several years has acted as adjudicator, and has produced some prize winners in the Guild Recording Festivals.*

Items

Vivian Wellmon played with the Erie Philharmonic Orchestra as winner of the concerto contest held last March. She has been entered seven years in Guild tests by her teacher, Florence Wagner. . . . **Donald Moore,** entered in Guild auditions by Walter Charmbury, won $150 scholarship to Florida State U. Summer Camp. Orlando Wednesday Music Club also awarded him $150. He has won full tuition scholarship at Northwestern U. for the coming year and played at four State conventions during the past season. . . . **Merle Holloway** of Tampa gave the first workshop sponsored by the Georgia Music Teachers Association in Douglas, Georgia. . . . **Frederica Blanchard,** pupil of Edna Cora Johnson of Boston and winner of Guild Diploma, Paderewski Medal and $100 Guild Scholarship, gave a spring recital at College Club, Boston.

ALEX CHIAPPINELLI *and his pupils,* ROBERTA FRANK, JOSEPH LORDI, PHYLENE DE TARANTO *and* MONICA JAKUC *with Conductor* NICOS CAMBOURAKIS *at the occasion of the appearance of the four students in concertos with the Nutley Symphony Orchestra, New Jersey.*

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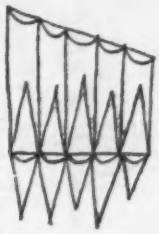

GENERAL REVIEWS

Frederick Werlé

PIANO MUSIC

FRANZ LISZT: **Fourteen Pieces for the Piano,** edited and fingered by Frances Dillon. Except for one of the Consolations, the rest of the pieces in this collection are little known to the average students or teacher and many of them represent the more experimental side of the composer during his late years. The editor has wisely chosen some of the more interesting of these short pieces which are technically suited to the medium-grade student. Many of these pieces appeared for the first time in the Breitkopf & Hartel complete edition of Liszt in 34 volumes around 1936 and which unfortunately, is no longer available. In the past few years, the Liszt Society in London published several volumes of the late piano works, but this present collection is the first edition available at a modest price. The editor has written a two-page Introduction to the collection in which she briefly sketches the importance and influence of Liszt on a number of composers. This is often a "touchy" subject, but Miss Dillon convincingly states the facts as far as Liszt's place as a virtuoso and composer for his instrument is concerned. In the field of symphonic, vocal and choral works, there are still many highly original and important works to be explored and unfortunately they are no longer in print. A word to the wise publisher should be sufficient! This new volume of piano pieces is one which the more curious-minded student and teacher cannot afford to miss. Published by *Edward B. Marks Music Corp.*, N. Y. Price: $1.50.

DARIUS MILHAUD: **The Joys of Life** (Les Charmes de La Vie). In this collection of six pieces, Milhaud pays homage to Watteau ,the French painter (1664-1721). This Suite portrays scenes suggested by six of the artist's paintings and are entitled Pastorale, The Indifferent, Rustic Pleasures, Serenade, Bagpipe, and Masquerade. They are all charming and refined in the spirit of the rococo period but with the undeniable stamp of Milhaud's familiar style. The Suite is excellent as material for the advanced student or for recital use. Published by *Mills Music, Inc.*, N. Y. Price: $3.00.

The same composer's **"The Globetrotter Suite"** also published by *Mills Music Inc.* contains some fascinating piano writing. In this work, the composer paints a musical picture of France, Portugal, Italy, United States, Mexico and Brazil. It is also available in an orchestral version — score and parts on rental from the publishers. Price: $3.00.

ALAN HOVHANESS: **Hymn to a Celestial Musician.** In this short piano piece, the composer treats the instrument in a completely unorthodox manner. Beginning with a single line for each hand on the keyboard, the performer is then instructed to use a plectrum on the strings inside the piano with pedal held. Various other effects are obtained by "Inside piano" manipulations creating novel sounds and resulting in a most unusual piano work. It will naturally appeal strongly to the pianist who is looking for something "different." Published by *Peer International Corp.*, N. Y. Price: 60 cents.

BOZIDAR KUNC: **Little Pieces for Little People.** These six short pieces are imaginative, pianistically interesting, and written in a contemporary style that is sure to please the more musical student. It is one of the more attractive sets suitable for teaching in the earlier grades. Published by *Rongwen Music, Inc.*, N. Y.

TWO-PIANO MUSIC

JAN MEYEROWITZ: **Homage to Hieronymus Bosch.** The three sections of this massive work are entitled Saint John on Patmos, The Prodigal Son and Ecce Homo. It is a difficult work, full of intricate but idiomatic piano writting requiring the utmost in musicianship and virtuosity from the players. However, it is a most serious work and should prove to be extremely effective and exciting for a two-piano recital. Duration: 23:30 minutes. Published by *Rongwen Music, Inc.*, N. Y.

JEAN BERGER: **Caribbean Cruise.** This five-minute work is in the lighter vein, full of rhythmic vitality, and interesting piano patterns equally divided between the two players. Published by *Broude Brothers*, N. Y.

ARTHUR BENJAMIN: **Jamaicalypso** (based on a Jamaican folk song). As a sequel to the composer's more popular Jamaican Rhumba, the chief interest in this work lies in its captivating rhythms. Published by *Boosey & Hawkes*, N. Y. Price $1.00.

SOLO INSTRUMENTAL WORKS

Broude Brothers (*Rongwen Music Inc.*) have issued a large number of solo instrumental pieces by contemporary composers. The following list includes some of the more interesting items:

JOHN LA MONTAINE: **Sonata for Flute Solo,** Op. 24—a four-movement Sonata expertly written for the instrument. Duration: 9 minutes.

BOZIDAR KUNC: **Pastoral Fantasy for Clarinet Solo,** Op. 19—a sectional work containing many unusual and effective ideas. Duration: 4:20 minutes.

ARTHUR LOURIE: **The Mime for Clarinet Solo**—effective rhythmical devices and strong contrasting dynamics. Duration: 5:20 minutes.

M. CAMARGO GUARNIERI: **Three Improvisations for Flute Solo** — contains numerous tempo changes and explores the full capabilities of the instrument. Duration for each Improvisation: 4 min., 2:50 min., and 3:25 min.

ALAN HOVHANESS: **Chahagir for Viola Solo,** Op. 56A—an air of mystery pervades this short piece which contains numerous intervals of the augmented second and double stoppings of the fifth. Duration: 4:11 min.

●

MILLS ADDS FOREIGN CATALOGUE

Jack Mills, president, *Mills Music, Inc.*, has announced a listing of publications available from the catalogues of W. Paxton & Co., Ltd., London, and Pigott & Co., Ltd., of Dublin. Two of the items of the Paxton catalogue, "Articulation and Activity Songs," Vols. 1 & 2, offer a unique concept in musical education. Mr. Mills also announced that the Carisch Co. of Italy, and the Quiroga Publishing Co. of Spain had signed contracts to represent Mills Music in Italy and Spain, respectively. A recent addition to composers represented by Mills is the American composer Irving Fine, who has signed an exclusive contract with the Mills publishing firm.

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THE DANCE

By ROSALYN KROKOVER

WHEN the American Ballet Theatre opens its fall season at the Metropolitan Opera House on Sept. 16, it will be the third ballet company operating in full force in New York City. Many a fall or spring season has found the overlapping of two companies, and that was hectic enough. But this year in addition to the above mentioned and the New York City Ballet, which opens at the New York City Center on Sept. 2, we have a brand new company, Ballets: U.S.A., opening at the Alvin on Sept. 4 for a three and a half week turn.

Ballets: U.S.A. is the company Jerome Robbins created for the Festival of Two Worlds at Spoleto, Italy. The group also appeared at the Brussels World's Fair. The works to be performed include those that have been seen abroad—"N.Y. Export: Op. Jazz" with music by Robert Prince; "The Concert" to music of Chopin; Debussy's "Afternoon of a Faun"; and a premiere entitled "3x3" which has been set to music by Eric Satie. The choreography is all by Robbins and two of the works, "The Concert" and "Afternoon of a Faun," were originally created for the New York City Ballet.

Special interest centers around the American Ballet Theatre this year. The loss by fire of virtually all of the production the company had abroad with it is no longer news. But what has been accomplished by the company's co-director, Lucia Chase, is not only news but close to a miracle. For not only did the company have to cancel very few performances abroad, but there will be six New York premières. "Variations for Four" has been choreographed by Anton Dolin. There will be three ballets by Herbert Ross —one set to Tchaikovsky's Violin Concerto in D, with scenery and costumes by Roger Bezombes; the other is named "Paean" (originally a workshop creation) and set to music by Chausson, with costumes by John Ward; and the third is a "Pas de Deux." The English choreographer, Kenneth MacMillan, will be represented by "Journey" (a revised workshop ballet) set to music by Bartok with scenery and costumes by Nicolas Georgiadis. The Swedish ballet based on Strindberg's "Miss Julie," with choreography by Birgit Cullberg, music by Ture Rangstrom and sets by Sven Erixon, will be seen here for the first time.

Alicia Markova will appear as guest artist and has been scheduled to dance "Giselle" on Sept. 24 and Oct. 4 matinee, "Sylphides" on Sept. 26 and 29 and "Pas de Quatre" on Oct. 1. Otherwise the list of dancers remains substantially the same as it had been for its European tour.

The New York City Ballet celebrates the beginning of its tenth anniversary when it opens the first half of its season on Sept. 2 for a four-week run. The second half which was originally scheduled for December may be pushed up to November. There will be a tour of colleges during the interim. One new pas de deux, by Balanchine, with music by Tchaikovsky will have its première Sept. 9. Robert Irving, previously associated with the Royal Ballet, is replacing Leon Barzin who had been musical director since the Company's inception; and a former member of the Company, Janet Reed, is returning as ballet mistress. Maria Tallchief, the principal ballerina, is on a temporary leave of absence while awaiting the arrival of her first child.

■ There was a busy summer season also. A new dance festival has been added—The Dance Festival of Long Island, which held forth at the Hampton Arts Theatre at Westhampton Beach. The programs were generally made up of two contrasting groups. Among those that appeared were the Emily Frankel, Geoffrey Holder and Vincent Orland Haitian dancers. Nina Novak, George Zoritch, Irina Kovalska and Edmund Novak, who had been seen at Jacob's Pillow earlier in the season, also appeared.

The two established centers of summer dance activity in the East—Jacob's Pillow in the Berkshires and the American Dance Festival at Connecticut College in New London—continued in their established traditions. Jacob's Pillow, now in its twenty-sixth season, had five performances weekly by guest artists in conjunction with the school, and the American Dance Festival, in its eleventh year, had premières and repeats of works by José Limon, Pauline Koner, Merce Cunningham, Pearl Lang, Ruth Currier, Inga Weiss and Doris Humphrey.

Shawn had more than his share of trouble this summer. Attendance had fallen off somewhat. The weather was obstinate. Injuries necessitated last-minute substitution. Violette Verdy and Scott Douglass appeared in place of Nora Kaye and Erik Bruhn, and Allan Howard, who was to have danced with Irina Borowski, had Kenneth Johnson as his substitute.

A new work by Donald Saddler given at the Pillow, "Winesburg, Ohio," based on stories from the book by Sherwood Anderson, was one of the most talked of events during the summer. It received wide and enthusiastic coverage. Our view was in the minority.

Saddler, here, uses the same form as he did for "This Property Is Condemned," from the play by Tennessee Williams. He is experimenting with the combination of the spoken word and the dance. "This Property is Condemned" was, in essence, a staging of Williams' terrifying little one-actor, with the emphasis on the drama and with a few dances woven into the action. "Winesburg, Ohio" follows much the same treatment. A dancer-narrator explains the action of the short episodes: a young man wants to leave the small town and make his way in life in a big city; a clergyman lusts after an attractive young woman; a woman waits for the lover she knows has deserted her; a mother watches her son grow away from her. But, one wonders, exactly what is Saddler trying to do? Dance is down to a bare minimum. The episode of the clergyman, for instance, consists of some frenzied weavings that undoubtedly reflect his mental torment but are on a rather primitive plane choreographically.

There is a strong parallel between "Winesburg, Ohio" and a certain type of operatic writing currently in vogue. The idea of some composers is to underline the action of the libretto, using a sort of *Sprechstimme* or vocal *parlando*. And the opera generally ends up completely devoid of a long line, or a lyricism or melodic invention. "Winesburg, Ohio" is the choreographic equivalent of these operas. For the important thing in ballet, one should imagine, is not character analysis (which may be very well in its place) but dance; and dance is something that "Winesburg, Ohio" is short in.

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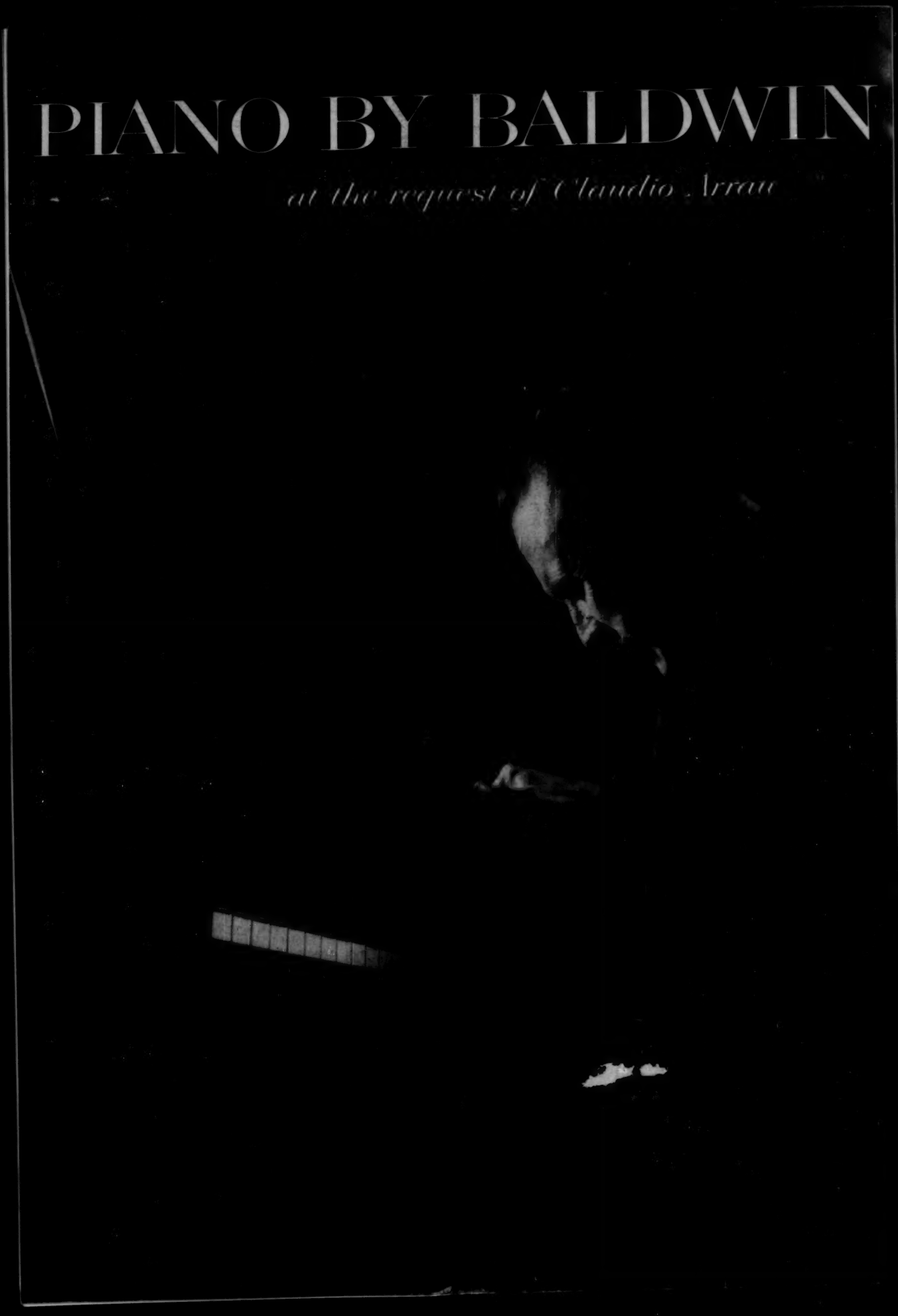
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